







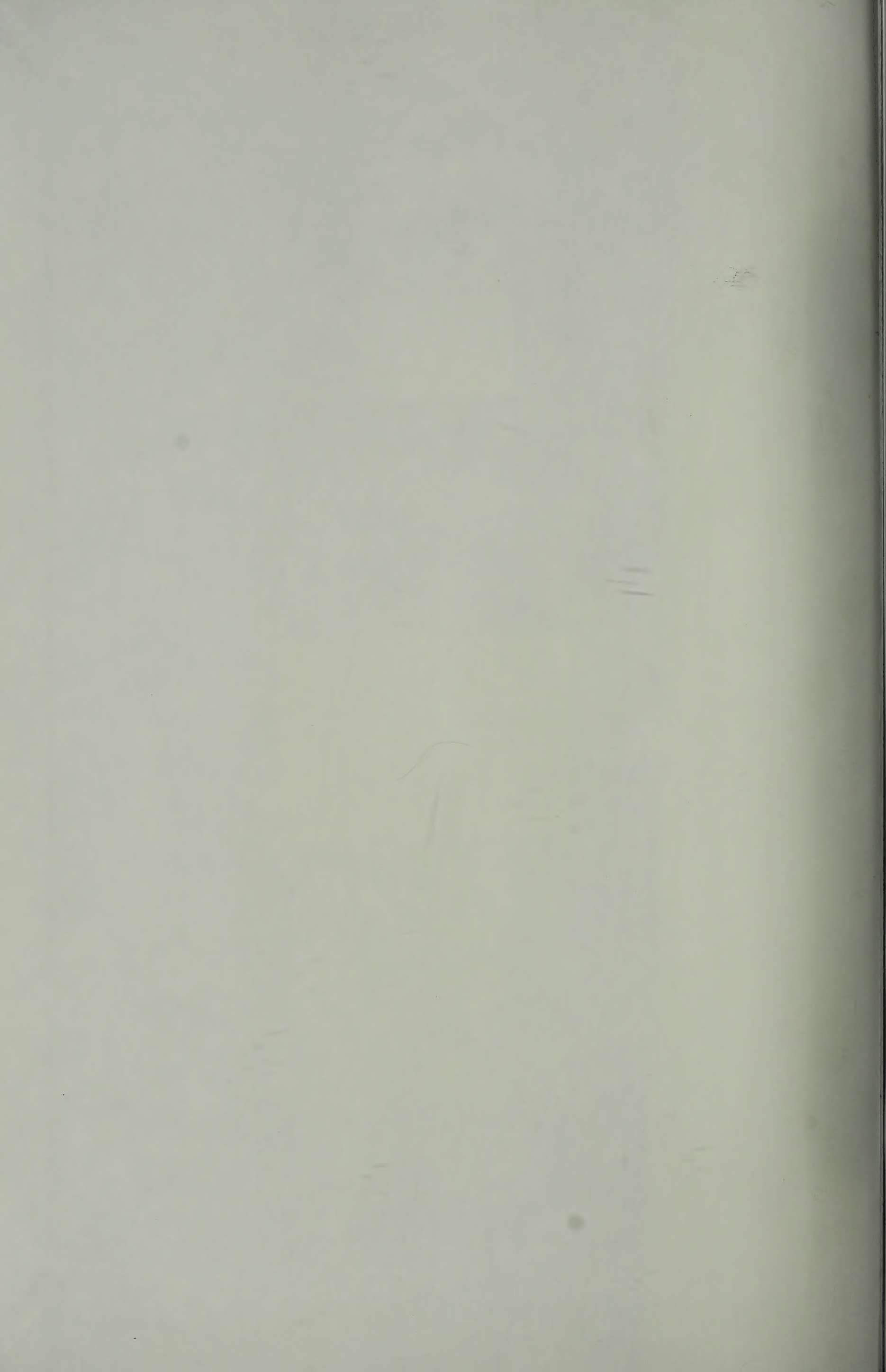


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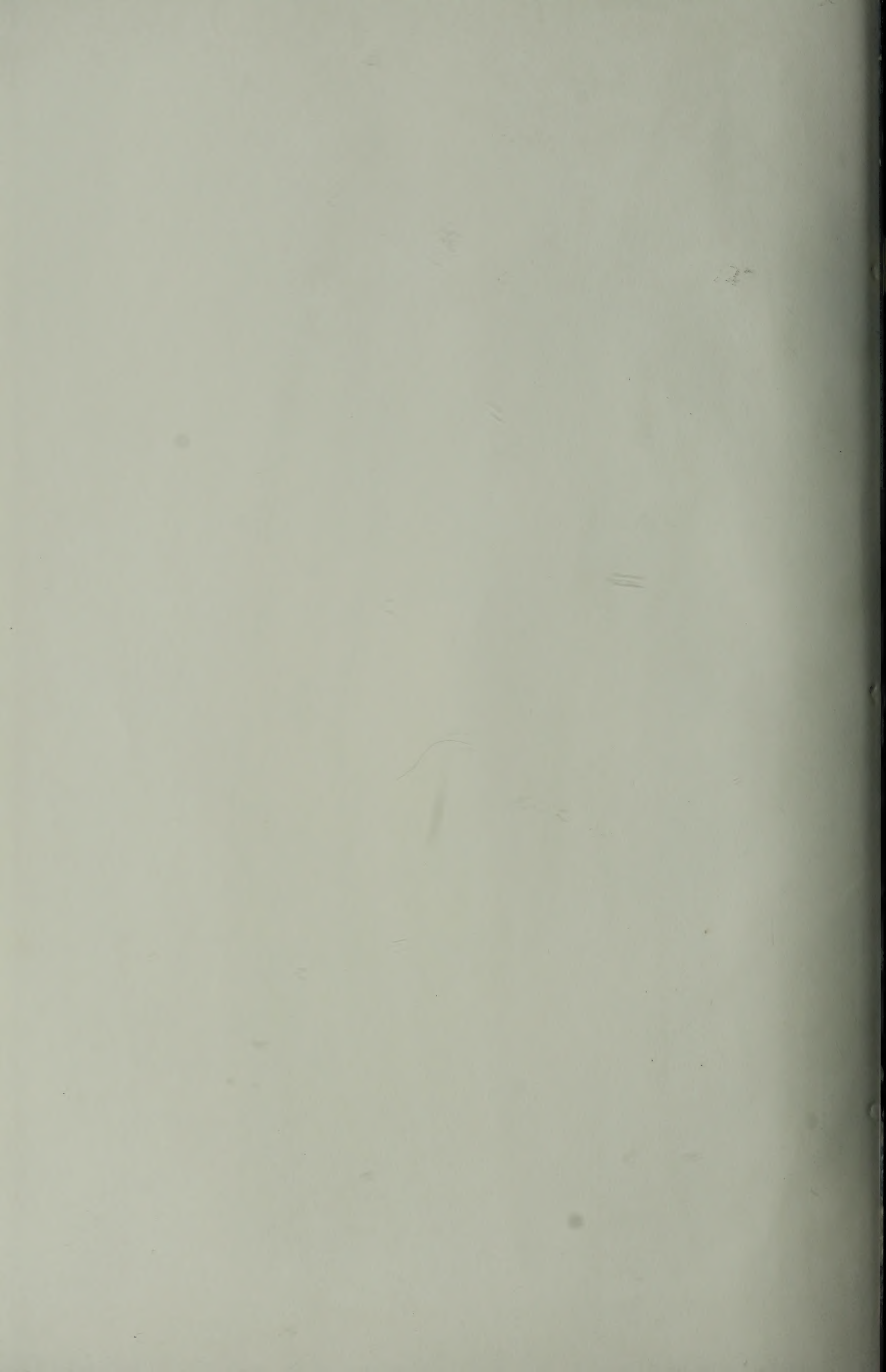














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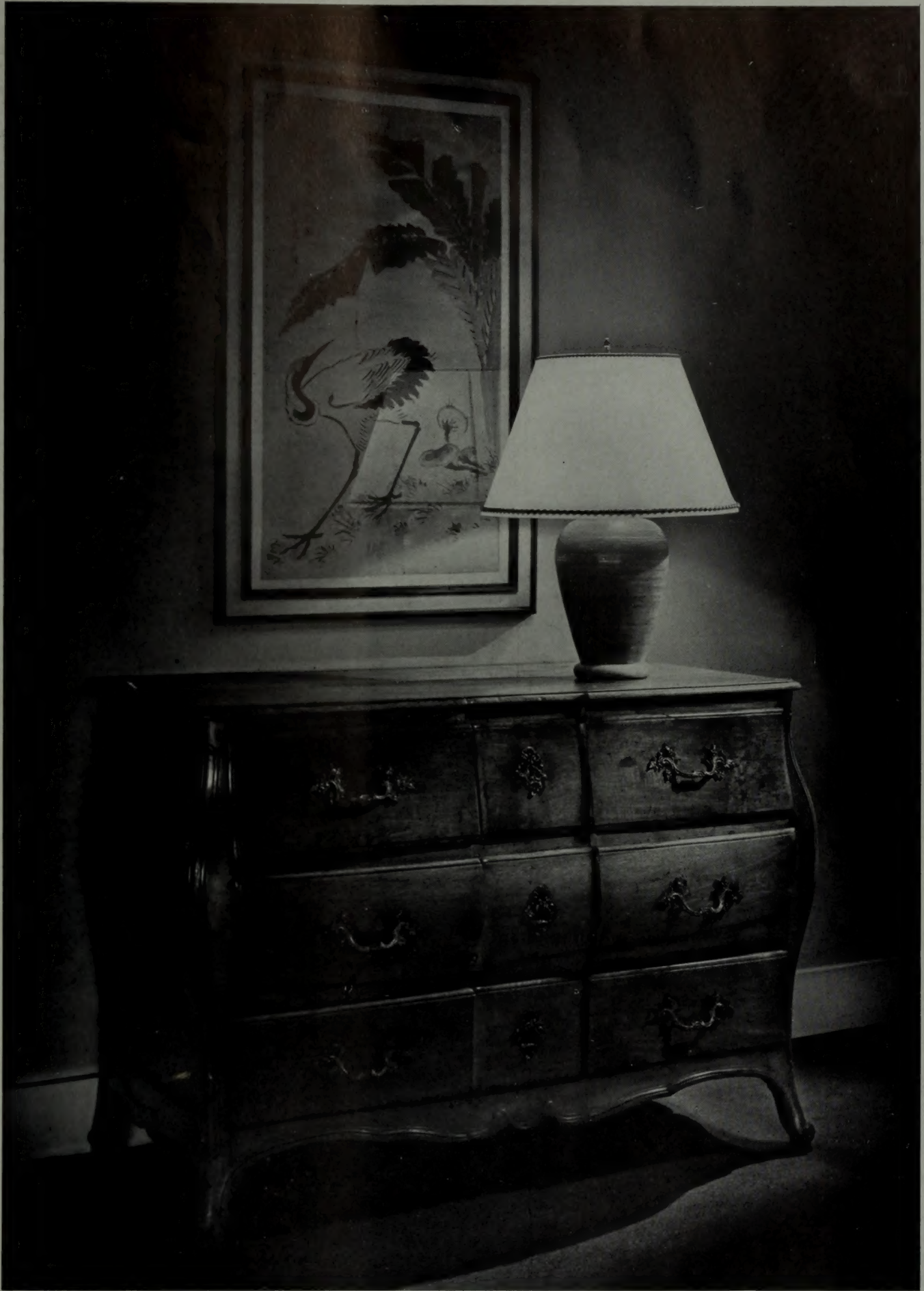
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# ARTS & DECORATION

Volume XLVII      January, 1938      Number 5

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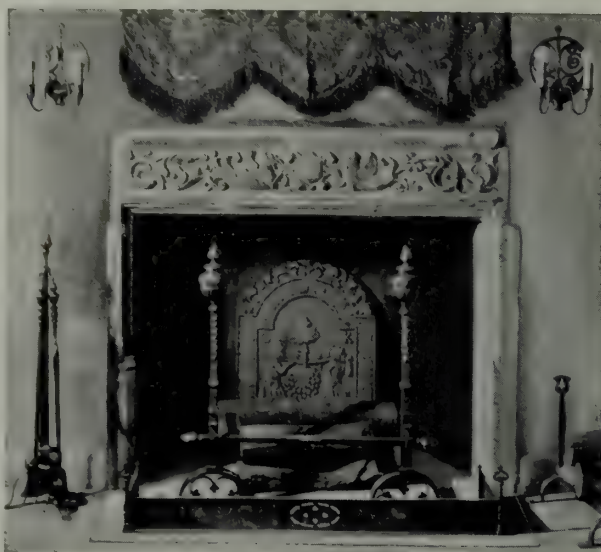
## Antiques for the Home

By TAY VON HOHOFF

READING one of the lustier XVIIIth century memoirs and then trying to fit into your mental picture of the period such a table as the one illustrated from Lenygon & Morant, turns out to be one of the neatest tricks of the week! I suspect our revered ancestors spent more energy on cleaning their handsome furniture than on keeping speckless their own persons.

They must have had a deep-seated love for their goods and chattels; certainly there was an appreciation of niceties of design, an encouragement of artists in wood, which our cleaner age most sadly lacks.

This rarely fine pre-Chippendale table came, many years ago, from Mereworth Castle, Kent, England. The original dove-gray marble top is still in splendid condition, and two hundred years have faded to a soft brown the beautifully grained West Indian mahogany of which the table is made. The shell in the center of the apron is more deeply carved than shows in the photograph. You must guess at the full detail of the egg and dart mold-



THIS XVIth century stone mantelpiece comes from Brentford, near London. Some of the old colors, painted in tempera, are still visible in the interstices and hollows of the carving. Todhunter.



AN early XVIth century wood-carving, believed to have been a Flemish altar-piece. Its style is "transitional," combining Gothic and Renaissance technique. From Frank Norris.

ing, but the handsome and unusual legs can be seen clearly.

It is a very large "side-table," belonging in a spacious hall or living room, and should, I think, always have a mirror over it. The mirror shown has an interesting history. It came from Holme Lacey, the family seat of the great Earl of Chesterfield, whose descendant from whom the mirror came originally, died recently at the age of eighty.

The charming little decorative sculpture is of an



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## Antiques for the Home



A SMALL French Provincial armchair covered with mauve and white toile de Jouy, from Elinor Merrill's notable collection of old French, English and East Indian fabrics and textiles.

earlier period—the last quarter of the XVIIth century, while table and chair may be dated circa 1740. It was formerly in Lady Randolph Churchill's collection. The English lion seems to be getting as far away as possible from the menacing—if chubby—foot of the small cherub.

Lenygon and Morant, by the way, are responsible for the furnishing of the Williamsburg restoration, which has been carried out, according to all reports, without a flaw.

Another relic of Old England—even older England than the George's—is the XVIth century stone mantelpiece, or fireplace, from Brentford, near London.

An interesting archaeological feature, pointed out by

Mr. Todhunter, is the "budding shelf," for originally the lintel was set flush with the wall, yet here is the beginning of a shelf, perhaps an inch or an inch and a half.

Any renovating of this would be desecration for, *mirabile dictu*, definite traces of the original color remain, enough to lend additional light and grace to the carving. Painted in tempera, the old reds, yellows, and greenish blues, are strongest, of course in the interstices and hollows.

The material is Bath stone—soft as cheese when first cut, and hardening with exposure to the air,



AN antique sure to please the inveterate wine-bibber is this Victorian "drinking table" of mahogany. The helmet bucket below it could be used as a wine cooler by the modern hostess. St. James' Galleries, Ltd.

THIS extremely rare pre-Chippendale table came from Mereworth Castle, Kent, England. The dove-gray marble top is in excellent condition, and the West Indian mahogany is time-mellowed in color. Lenygon & Morant.



like coral. The carver was probably Italian, some one of those numerous artisans from the South who brought the skill and color of the Renaissance to chilly English castles and manor-houses.

Leaping from crag to crag in English history, we come plump upon Good Queen Anne! The two amazing fire screens from Mrs. Cornelius J. Sullivan's gallery fairly breathe the spirit of that last ruler of the House of (Cont. on page 41)

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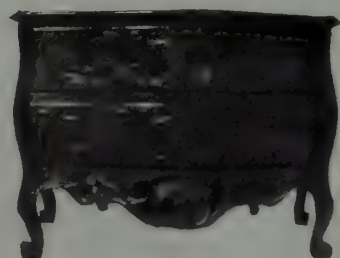
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DELEHANTY, ARCHITECT

Photos by Gottscho

**I**N enlarging this old Long Island farmhouse for Mr. and Mrs. Frank Finlayson, the architect extended the line at one end by means of a graceful, low garden wall, which proves to be one of the most attractive features of the plan.



## AN EXPERIMENT IN REMODELING AT LOCUST VALLEY

By COLIN CARROLL

ONE of the most authentic cradles of good American architecture lies among the sands and scrub oaks of Long Island. There the traditions of the early Dutch and English settlers—traditions of utility and simplicity—have been admirably preserved, presenting to the contemporaneous eye houses of a long and symmetrical form which has yet to be rivalled. Keystones of this type of architecture are a fine, symmetrical fenestration and a simplicity of design amounting almost to the ingenuous, and characterized by the use of bold clapboarding set off by dark green or black shutters

beside the large and numerous windows.

Just such a house as this was the old Underhill farmhouse in Locust Valley, today one of the Island's smarter purlieus. One of three buildings on the old Underhill property, it had been designed in a fine old tradition, had served various Underhills for several score years. With the introduction of railroads to the Island, however, the house found itself in the unhappily demodé position of being "across the tracks." Gradually, its value deteriorated; first it was deserted; then it served as a temporary school house; then it was once

THE library is warmly paneled in natural pine, and has a generally cordial effect. The cupboard at the left conceals a miniature bar, ultra-modern in equipment. In front of the fireplace is a low table contrived from an Early American cobbler's bench, an ingenious use for an antique that might otherwise be left in the attic.

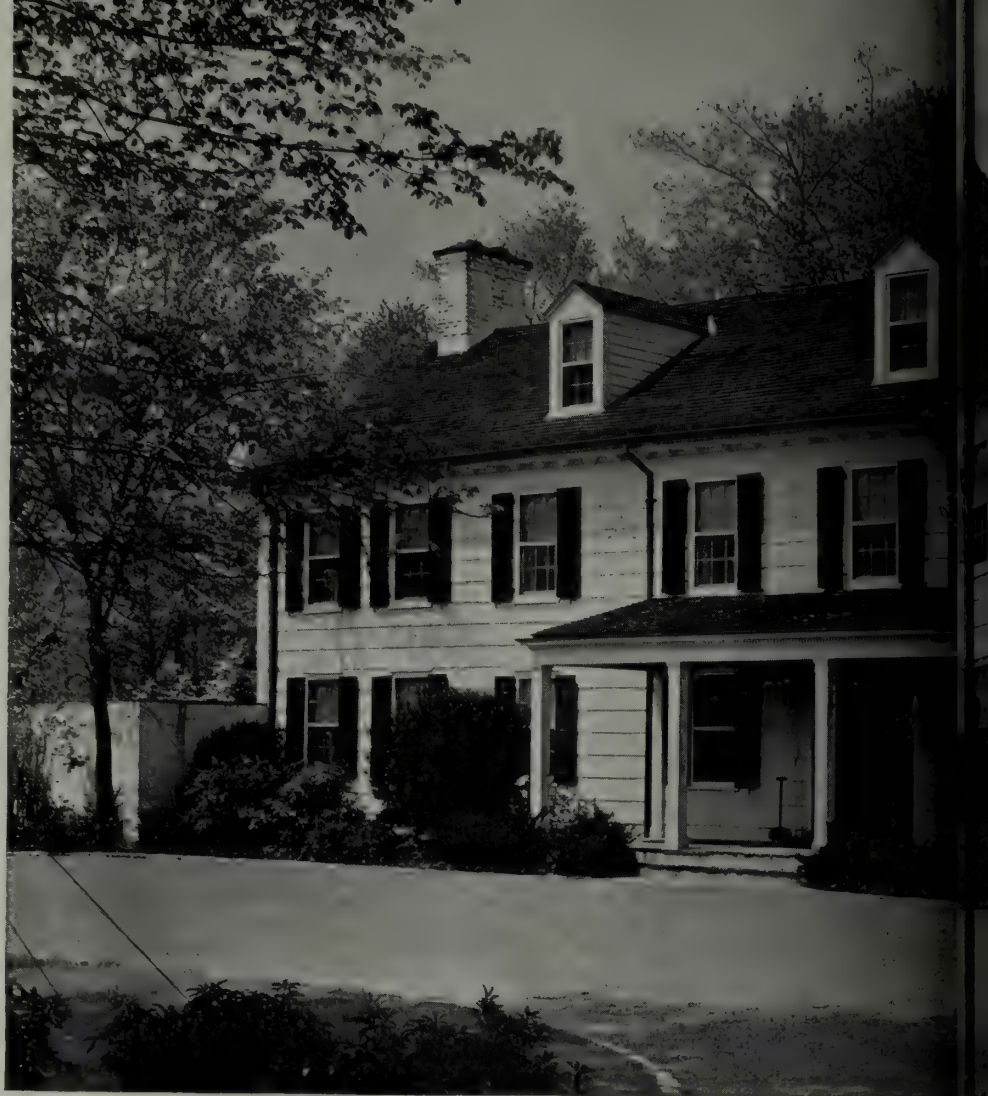
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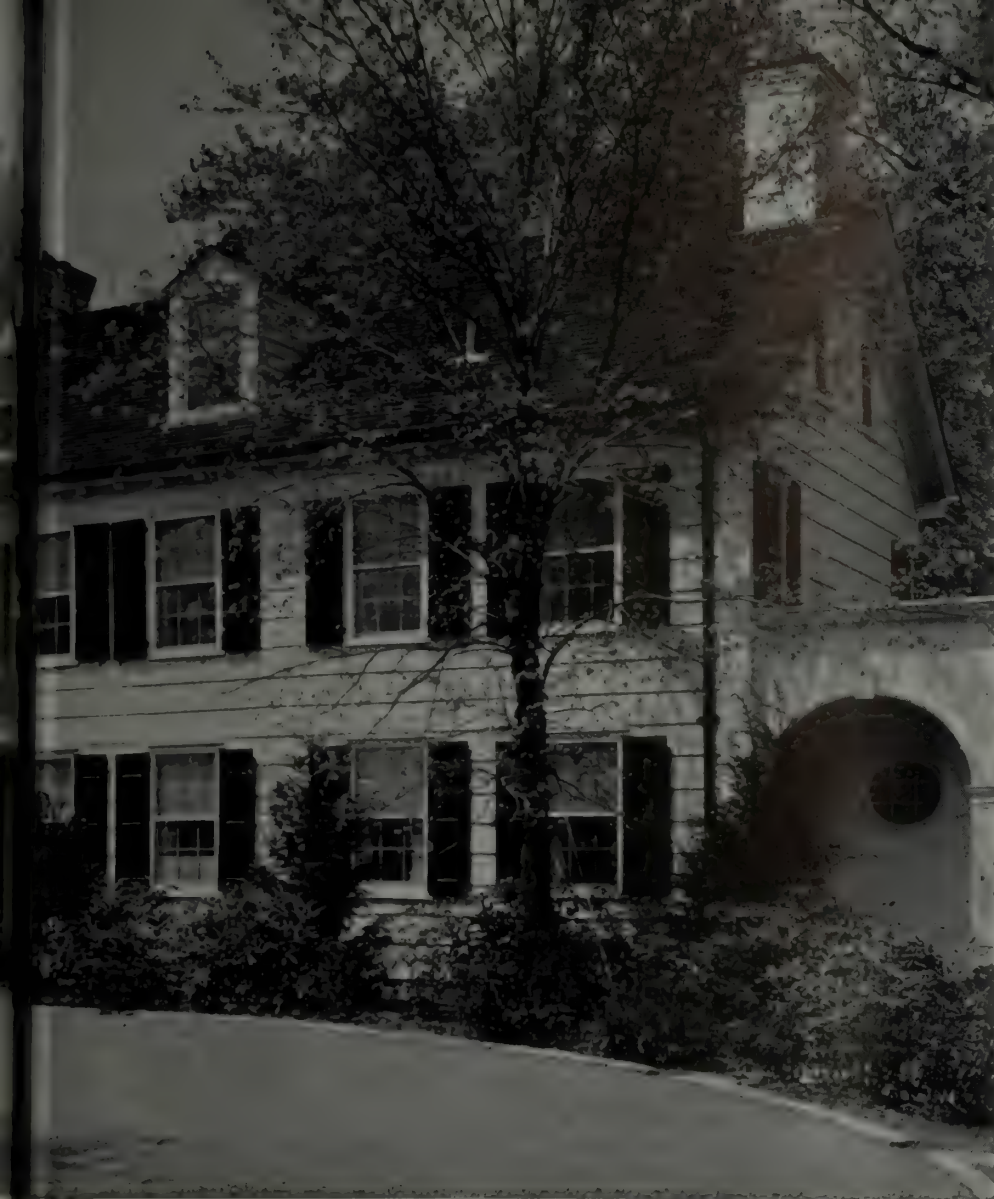


THE Finlayson house in the old days when it was the home of the underhills. Here it stands on the site whence it was removed to its present surroundings, nearly a mile away, to be remodeled and modernized.



ABOVE is the Finlayson house as it looks today, long, low, rambling and friendly, with a fine proportion of line, and a real "country gentleman" air about it.—Left: The flagstone terrace at the rear is another important factor in the pleasant livability of this Long Island home. The flagstone floor is repeated in the walled garden at the other side of the house.





again deserted, condemned to a shabby existence.

It was in this melancholy twilight that the Underhill home fell under the discerning and sympathetic eye of Bradley Delehanty, the architect. One day, in the boisterous times of 1929, he happened on the place, and, perceiving its authentic beauty, decided there and then to form a syndicate to rescue it. The rescue was an heroic one. It consisted in the first place of moving the whole house the tidy distance of three quarters of a mile to get it out of its currently dilapidated neighborhood. Lifted from its foundations, it was shunted glamorously across the fatal railroad tracks in the dead of night between trains, then coasted down a gentle hill and across a creek. It came to rest, magically intact, in a swampy terrain immediately adjoining the estate of one of the Morgans.

The land was drained and expertly landscaped, and the house partially remodeled for modern living. But no sooner had the new plumbing and paint been put in than the late Trouble set in, leaving Mr. Delehanty and his syndicate with a fine house and not a possibility of a taker on the turbulent horizon. Once again the home of the Underhills fell on difficult days: without a tenant, it was boarded up and its windows were broken and its paint peeled. But its life was by no means over.

Late in 1936, Mr. and Mrs. Frank Finlayson conferred with Mr. Delehanty. They liked the house. They had two children in their teens, and they thought the property might very well be revised somewhat to fit their needs. Mr. Delehanty, naturally enough, was extremely receptive. Once again he set to work, with results that you may see on the pages around you.

When the house had been moved from its original site, it had been turned around in relation to its new lot, so that the old back of the house became the front. Comparing the picture of the old house with the new, you will notice that, whereas the former has two doors on the front—it had once served two families—the new version has only one. This was what had at one time been the old backdoor. The



**D**ETAIL view of the bar in the library. Despite the modernity of its outfitting it does not obtrude upon the Traditional serenity of the room, because it disappears into respectability behind those mellow pine doors when not in use.

new front door and porch are themselves authentic relics of a Long Island past, having been salvaged from some forgotten hideaway by the industrious Mr. Delehanty. In passing, it is interesting to observe how much bigger the house appears to be with one door in the front façade instead of two. Actually, the only addition made to the new house was a small wing at right angles to the front, and therefore not visible at all in the picture.

Taking full advantage of the aesthetic virtues of the house's already long lines, the architect here has further enhanced them by extending the line at one end with a low, white garden wall and at the other with a low, white portico.

The interior plan of the house had naturally to undergo some expert manipulation, since the living axis had been exactly reversed. The original house had two stair wells to reach the second floor, stair wells which of course corresponded with the two entrances. These were retained, but reversed, the one now serving as a service stair, the other mounting to the master bedrooms. The new single front entrance now leads into a large hall-way which lacks the customary stairs. To the left of this entrance hall lies the living room, running the length of the house and overlooking the walled-in garden. To the right is the dining-room, flanked by the kitchen and general service quarters. Behind the entrance, and between the living room and the dining room, is the library.





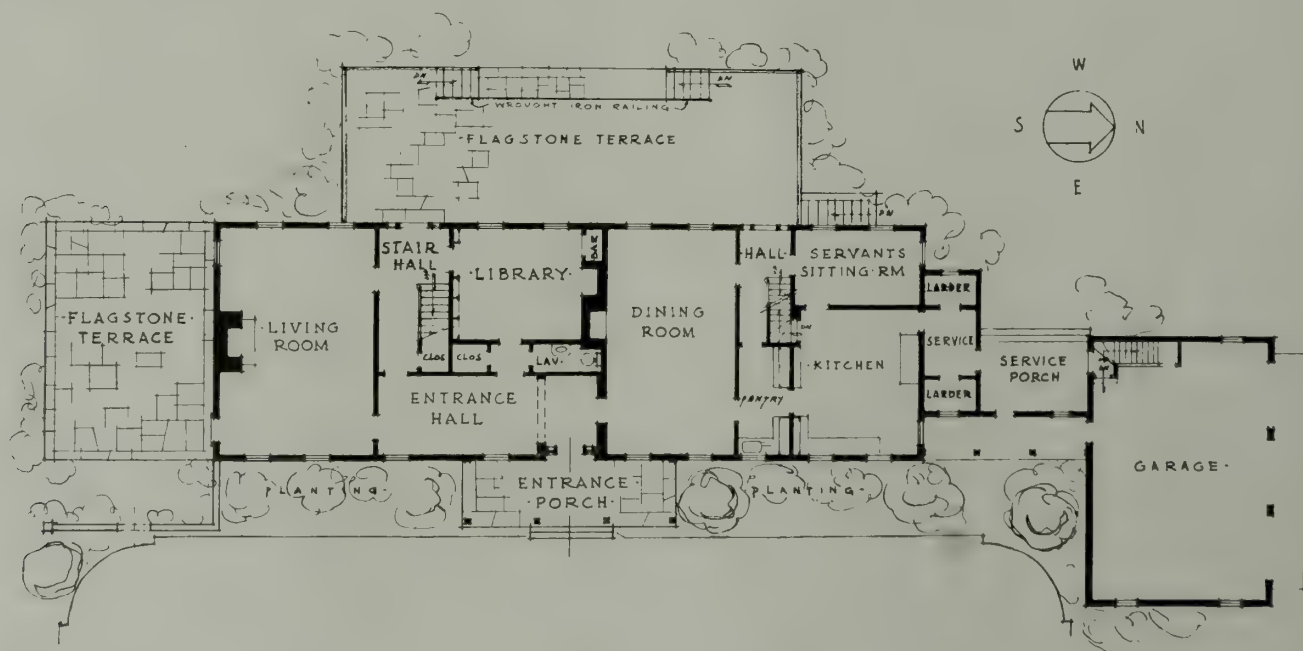
THE dining room is one of the most satisfactory rooms in the house, mainly because its tranquility of decoration and proportion has not been disturbed. The lightly flowered wallpaper is really Colonial in feeling, and makes a picturesque background for the Duncan Phyfe and Hepplewhite furniture.

On the second floor, a huge and sunny bedroom lies directly over the living room, is supplemented by three others and two bathrooms. The third floor is reserved for servants' quarters. The interior decoration of all these rooms is exactly what it should and had to be: authentic American at its best. The living room is paneled in light natural pine, a style particularly refreshing in these days of plaster, paint and chromium, because it is at once soft and indigenous. Particularly effective in this living room is the mantel, a fine old piece which had been in the original

Underhill house. Set into the wall directly over it is an oil of two game cocks done in the smoky and quiet technique of Nineteenth Century England. On the walls are prints picturing the various aspects of a hunting life, widely matted and modestly framed in black wood.

A salute to modern living appears in the library, which is also paneled in a natural pine: a small, efficient bar, complete with refrigerator and sink. To keep it as unostentatious as it should be in such a room and such a house, this bar is equipped with hinged doors (*Continued on page 46*)

FIRST floor plan of the remodeled Finlayson farmhouse at Locust Valley, Long Island. Here can be seen the small wing at right angles to the front, which was the only actual addition to the size of the house, although, because of intelligent treatment of the facade, the architect has succeeded in making it appear so much larger than in its former state.





# EAT 'EM ALIVE

## Pet Carnivora for Your Window Garden

By AMELIA LEAVITT HILL

**M**OST of us are a little shy of wild animals in our homes, in spite of the example of a former leader of Boston society who is said to have enjoyed the society of a pet lion in its milder moments. Yet it is a whimsical fact that there are creatures which can enter our home circle—and add a charm to it as well—which are quite as ferocious within their scope as any lion; living quietly in saucers in our windows, but dealing out death to those of their own size who come into contact with them!

We all know, at least by reputation, the insectivorous plants, some of which should more accurately be called carnivorous. But most of us do not realize what ferocious little creatures they are.

For instance take the *drosera* or sundew, of which, by the way, there are about a hundred varieties. There is one in particular (*rotundifolia*) which carpets fields in Long Island and the Eastern states with a rosy blush. But look closely at that blush and you will see that it consists of myriads of tiny reddish hairs which cover every leaf. When an unfortunate insect lights on one of these leaves a sticky exudation from it holds him, while the hairs curl over like tentacles and clasp him fast until the plant, which covers him with digestive juice, has eaten him. Strangely enough, several hard taps will not cause the hairs to move, but many light ones—such as are made by an insect struggling to escape—will do the trick. In this way the plant is not deceived by rain drops, (Continued on page 46)



Photos by Walter Beebe Wilder

**D**ROSERA *filiformis*, commonly known as the sundew, is an insectivorous plant which has small, rounded leaves covered with glistening, sticky hairs, which, when touched by an insect, gradually fold over and imprison it. The sweet, sticky secretion then becomes transformed to a sort of gastric juice which acts on the prey and prepares it for assimilation by the leaf.

**B**ELOW, left: *Capensis* is another species of the genus *Drosera*, or sundew. This plant has decorative pink, white or red flowers, is perennial, and likes a dampish atmosphere.

**B**ELOW, right: The *Sarracenia*, or pitcher-plant has basal leaves shaped into a pitcher or hooded-trumpet form, often bright of color and sometimes adorned with conspicuous appendages. Downward-pointing hairs line the leaves and urge the trapped insect toward the liquid in the hollow base.







## *DISTINGUISHED ROOMS OF THE MONTH*

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THE bar and game room, above, is as sophisticated as "Amphitryon 38" or a Schiaparelli gown. The quarter-circular bar is of macassar ebony and chrome, with a henna-red linoleum top, and the little stools are upholstered in leather of this same color. The wall back of the bar is oyster-white, but the mirror at the right is set in a chartreuse panel. The floor is covered with linoleum. Designed by Marianna von Allerch, executed by Modernage.—The little powder room at the left is an inspiring place in which to repair oneself. In the first place, the silver wallpaper is besprinkled with flame-color feathers; the boudoir chair is covered with silver glazed chintz piped with flame. The console dressing table has supports of silver leaf and a black marbled top. The stool, which is of black and silver leaf, is upholstered in flame chintz. Even the crystal lamps have silver shades, lined with flame, which, by the way, should be very flattering to the mirrored countenance. This room is in the home of Mr. William Goodhart, at Great Neck, Long Island, and was decorated by Elizabeth Peacock.





REPAIRS INCORPORATED, DECORATORS

Photo by Frank Rar

THE dining room above is wholeheartedly Traditional in feeling. It is furnished with fine Chippendale mahogany pieces, not originals, but at least a hundred years old. Even the elegant white wire bird cage in the window is also in the Chippendale style. The rug is Oriental, of ancient lineage, with cherry-red designs on a white ground. This warm and hearty color is repeated in the rough silk draperies and in the striped upholstery of the chair-seats, and makes a nice contrast with the cool gray walls.

FROM the Eighteenth Century, we leap boldly to the Twentieth, in a dramatic Modern fireplace group from the living room of a New apartment. The mantel, truly architectural in treatment, is made of an wood from Brazil, called *goncalo albes*, whose color is reddish-brown with black streaks. The top of the mantel is of black glass, and the trim aluminum. The couch at the right is covered in an oyster-white linen-and-jute fabric.

Photo by F. S. Lincoln

JOSEPH ARONSON, DESIGNER AND OWNER







ALTHOUGH the original Monterey houses are fast disappearing, fine reproductions are just as quickly replacing them. The home of Mr. and Mrs. Neil Hamilton at Brentwood Park, California, is a noteworthy example of this point. John Byers is the architect, Harold Grieve the interior decorator.

## REJUVENATING OLD RANCH HOUSES

By MARTHA B. DARBYSHIRE

entrance to the Neil Hamilton house is every bit as gracious inviting as the historic porticos from which it is copied.



THE destruction of ancient houses always gives a few of us a heart tug—especially when they are our architectural heritage. Each section of the country has its type of house which is closely interwoven with the life and history of the country. In some cases civic pride has been aroused early enough so that certain fine examples of the indigenous architecture have been saved from destruction for the benefit of posterity. California has two such distinct types of architecture, characteristic of the state. One is the architecture of the missions, which owes much to foreign influences brought by the padres and Spanish Dons from their native land. Fortunately, there has been concentrated effort to preserve the old missions. The other is the type of architecture known as the Monterey house. Built a little later than the missions, this type of building developed from the intermingling of traditional ideas of the New England pioneers who came west and the Spaniards whom they found here. The houses show as much of one influence as the other. It was apparently a fifty-fifty exchange of ideas, carried out with whatever building materials were at hand.

The Monterey houses came into being between 1830 and 1840, when Monterey, a seaport, was capital of California. Trading with the east coast was lively. As wealth increased among the large landowners, there was more time for social and cultural activities. Building substantial homes was the natural result. How tragic then that remaining examples of these houses, themselves a transcript of history, are being rapidly destroyed or unmercifully restored. Records show





ONE of the most shapely of the original Monterey ranch houses is the old McKinley homestead, now occupied by Frances Elkins, an interior decorator.

that only a handful of the old Monterey houses are left. Some few have been carefully restored and are still in use today. More, however, are in varying stages of decay.

These old houses were built for comfort and convenience, illustrating, as someone has said, that "what is best adapted for its purpose is the most beautiful." They were simple in design, lacking in ornamentation and any frivolous detail. Too, they were somewhat similar in appearance.

Except in towns where streets dictated the location, the houses were placed crosswise to the points of the compass so the sun, at some time of the day, would shine into every room. The patio or courtyard, which has always served California as an outdoor living room, usually faced south with one veranda placed on the north side of the patio to get the warmth of the sun during the winter months. On the other hand, the veranda which often extended along two other sides of the patio served as a shaded retreat in the summer, as well as corridors for rooms which otherwise would have been inter-communicating.

The floor plan of these early houses exactly suited the hospitable life of the times. The ground floor was given over to the large living room, dining room, kitchen, storage

rooms, veranda and ballroom. Dancing was the most popular pastime. Landowners often had their own string orchestra made up of young Indians living on the ranch. Some few Monterey houses have their living rooms on the second floor—the Larkin house, for example. All bedrooms in a two story house were usually on the second floor. Entrance to the second floor was the principal difference to be found in the floor plan of Monterey houses. The Spanish owners had outside stairways which led from the lower patio veranda

OUTSIDE stairway leading from the patio to upstairs bedrooms of the balcony at the back of the Neil Hamilton house, two other views of which appear on the opposite page. Photo by Russell Ball, courtesy H. W. Grieve.

THIS old Monterey house is the best preserved—meaning that it has been tampered with less than the others. In a more romantic period, it was used as a girls' school.







VIEW in the California home of W. I. Gilbert, Jr. The decoration of these houses, built in reproduction of the early Monterey houses, is simple. The original homes were furnished with pieces brought by westward-moving pioneers from New England, augmented by whatever they might find in California, which was usually of Spanish persuasion. In this house, the decorator has used Early American pieces, and even includes a bit of Victorian decoration here and there, such as this bedroom mantel. The colors are blue, white and rose.

the upstairs balcony, while the Yankees had inside stairways. Later, however, almost all the outside stairways were removed and inside ones built.

The houses not only resembled each other in floor plans and appearance but also in construction. Since labor and materials were plentiful, the natural procedure was to build as the mission builders had done, with sun-dried adobe bricks. Here, there was an abundance of redwood and pine trees, and sawing the trees into lumber was another matter. Also, the adobe walls kept the heat out in summer and held it in winter.

As to any certain formula for making adobe bricks, there seems to have been none. Indians in each locality were trusted with the knack of putting together the mixture. Generally speaking, they all went about it in much the same manner. A large basin, about fifteen or twenty feet in diameter and two feet deep, was dug in the ground; into this was put loam, sand, clay, straw and water. Tile chips were often used as a binder. The mixture was worked to a stiff consistency and then put (Continued on page 43)

**A** CORNER of a room in the old Monterey adobe ranch house of Mr. and Mrs. Bing Crosby, which was shown in complete form in *ARTS & DECORATION* some time ago. This view illustrates the depth of the walls in the characteristic window reveal. The decoration of both the rooms shown on this page is by Harold Grieve.







RODERICK W. WHEELER, ARCHITECT

BEFORE and after views of Mr. Garverick's old barn at Chatham, New Jersey. The large window was installed in place of the barn door; and the whole facade has been cleverly transformed to make a picturesque and commodious guest house.

## THE BARN HAD TO BE MADE INTO A PLAYHOUSE



By R. W. SEXTON

A GENTLEMAN farmer who must commute to his place of business daily often finds himself pretty hard-pressed, morning and night, to give the proper care to his livestock. For several years, Mr. Irvin C. Garverick, Jr. essayed the double role of businessman and farmer, commuting from Chatham, New Jersey, to his office in New York; but as his business duties became more and more urgent, he found himself, about a year ago, quite troubled to give attention to the cows and chickens, to the dogs and cats, and all the other animals that seem to need a great deal of care. He had a big problem ahead of him, especially as he had, at the same time, to take into consideration the fact that his two daughters were growing up and approaching the age when, obviously, they would expect happy social opportunities from him. Now, while their home adequately served the needs of the family, it afforded little facility for the giving of gay parties such as Mr. Garverick had in mind.

After due consideration, he came to the conclusion that

there was only one answer to this problem, and that was to give up farm life, to change his role from gentleman farmer to country gentleman, and to remodel a fine old barn, then empty, into a playhouse. Since Mr. Garverick had become somewhat attached to this old building, and liked the simplicity and candor of its design, he insisted upon retaining its general character, making as few changes as possible. The plans for the remodeling were prepared by W. Roderick Wheeler, architect. A new entrance door was installed, a large two-story window replaced the old barn doors and new dormer windows were added to light the new second floor. The old carriage house was converted into an enclosed porch with a flagstone floor. All the new work was designed on thoroughly simple lines in keeping with the character of the old building, the architect relying on pleasing proportions, rather than ornamentation, to effect a satisfactory composition.

The old barn was of frame construction, with exterior





**A**BOVE: The greater part of the first floor of the former barn has been converted into a studio-living room, ideally spacious for parties.—Below: A section of the balcony which overlooks the studio. This used to be the hayloft.

walls of wood shingles weathered with age, and wood-trim painted green. The roof was originally of hand-rived shingles, but these had been covered with asbestos. This was removed when the barn was remodeled, and the old hand-rived shingles were used to patch out the side walls where necessary, and to face the walls of a new carriage shed for guests' automobiles. A new wood shingled roof, stained a weathering gray, was then put on.

The greater part of the first floor of the barn has been transformed into a large studio-living room which can be used for parties; while the space which formerly served as the cow barn now provides a kitchen, a bathroom and a heater room. The old hayloft on the second floor has been converted into a balcony. One side has been made into a game room overlooking the living room; while the other side has been reshaped as a bedroom with windows likewise looking out over the studio. The open space between allows for a high raftered ceiling.

There are two stairways, one leading to the balcony, and the other to the three bedrooms and bath used by weekend guests. Two chimneys of brick have been introduced, with fireplaces at either end of the studio and in one of the bedrooms on the second floor. The mantels are quite different in design, simple and picturesque in detail. All the woodwork, including the mantels, the staircases, the balustrades, and the planks used on the living room walls are of knotty pine stained slightly off the natural and waxed. The floor in the studio is of wide oak (Continued on page 48)





ABOVE: Side view of Mr. Garverick's guest house. Note how the large window turns the corner, assuring plenty of light and air for the porch within. This is where the carriage house used to be.

RIGHT: Entrance detail of the transfigured barn. In making his changes, the architect has retained admirably the general quality of the old building.

BELOW: The chimney end of the guest house. The windows have been well placed, and the whole alteration has been achieved with unusual success.





# HEPPLEWHITE FURNITURE FOR THE SMALL COLLECTOR

By A. E. REVEIRS-HOPKINS



of a classic urn. At the top, under the arching, is a rather large carved oval medallion. The leg molding is similar to that in the last mentioned: the stretchers are retained, while the chamfering is omitted, leaving the legs quite square in section. In this last detail, we see one little step more in advance from the Chippendale vogue.

The third example, of walnut wood, leaves Chippendale quite cold. The back frame is a distinct oval containing a narrower oval splat made up of grooved bands hung about with a looped drapery supporting the Prince of Wales' feathers, which are tied with a ribbon knot. The seat is serpentine-fronted with the frame edge carved with narrow perpendicular fluting, broken in the center by a small shell pattern inlay, which is repeated on the facets at the top of each front leg. There are no

stretcher bars, nor should we expect them to be attached to slender, tapering and fluted legs. The small neo-classical motifs on the seat-frame rather point to the Adam influence.

The remaining example is a mahogany chair with circular back frame enclosing five bars disposed urn-wise. The shaping of the chair-back to accommodate the sitter shows



*Editor's Note—This is the second of a series of articles on antique furniture for collectors, including Hepplewhite, Sheraton, Chippendale, Jacobean, Queen Anne and Victorian, to appear in ARTS & DECORATION.*

(Continued from December issue)

IN the Victoria and Albert Museum collection, there are at least four armchairs labeled "in the style of Hepplewhite." One of the four has a concomitant single chair close by. Accepting the precise ascription, they afford an interesting lesson in chair details towards the close of the Eighteenth Century. They all four have either shield-shaped, round or oval back frames, which we instinctively, or by common consent, disassociate from anything purely of the Chippendale school.

Taking number one, we find a mahogany chair with a back frame which is distinctively Hepplewhite—a bold shield with comparatively simple splat—slightly suggestive of a lyre in its lower half, surmounted by carved wheat-ears. The central ornament applied to the splat consists of an oval medallion inlaid with lighter wood in a fan pattern. The legs are strengthened by plain stretcher bars. The front legs are molded much in the manner suggested in the Hepplewhite "Guide," and are of square section, or nearly so; that is to say, the inner fourth angles are only slightly chamfered, whereas the typical Chippendale leg is, with heavy chamfering, a well defined, if irregular, pentagon in section. In the present case, there is little more than a reminiscence of Chippendale in the slight chamfering.

The second example gives us the same bold camel-back shield framing a more elaborate confection of narrow ribbons and drapery enclosing something mildly suggestive



consummate craftsmanship. The stretcherless legs are distinctly French cabrioles with scrolled toes. The pattern books of the period describe all such chairs as "French," and they are indeed "fickle and fine—and French."

The few points hinted at in these four museum chairs are sufficient to suggest the rapid advance in chair build and ornament which took place in the early post-Chippendale period. The vase suggestion in the splats was, in the main, rather a matter of evolution, seeing that generally the so-called vases are as far removed from real vases as the Corinthian column is from its Egyptian prototype made up of mud and Nile reeds.

The evolution of the vase splat in chair-backs affords an interesting study. The Queen Anne vase is indeed a vase in outline; and with the gradual change in material from walnut to mahogany, we still find the vase practically the same in its outline and unfretted surface. By 1750, we find the outline retained with the surface pierced, and within a further ten or fifteen years, there is little left but the suggestion of a vase made up of strands and ribbons.

An escritoire-bookcase we have seen exhibits that fine blending of beauty with utility so prevalent in the Hepplewhite period, before the commencement of the real decadence in English furniture. For surface beauty, it relies upon choice of finely figured mahogany. Any inlay would have been superfluous. The writing desk section with nests of drawers and stationery cases is of the pull-out variety and, when closed, its lateral panel, also finely figured, happily balances the upper cabinet and lower cupboard. The upper section can be used for the display of china, or as a bookcase. The Gothic tracery in the glazed doors is of the simplest. Shearer's "Book of Prices" gives a more elaborate version of this tracery

under date 1788. The splayed feet and shaped apron skirting are typically Hepplewhite.

Illustrated on page 22 is a writing desk pure and simple, which exemplifies the mechanical contrivances which were rapidly coming into favor. The desk is shown open, but the revolving shutter or "tambour" is clearly seen. The bed of the desk pulls out to afford extra writing space if required. In many of the smaller desks of the period, the action of pulling out or closing back the writing-slide opens or closes the tambour top.

The small collector may find his earthly paradise in the collection of Hepplewhite period furniture. There are so many things to look for, apart from chairs, tables, sideboards, bookcases, dressing-chests and tall-boys. Given sufficient space, the heavier pieces are as useful as modern productions, and often infinitely cheaper to buy; while smaller pieces, which may have outgrown their original uses, are welcome as decorative objects. In the majority of pieces, there is a happy blending of fine color tone, simple outline, cunning design and consummate workmanship. Dainty little enclosed dressing tables with adjustable mirrors, pin-cushions, boxes and compartments for toilet and "make-up," are sheer joys. Desks, which are mere toys from the modern standpoint, often contain enough spring contrivances and secret recesses to keep one busy for an hour. Basin-stands, either corner-shaped or square, made for "imperfect ablutioners," are today scarcely out of place as drawing (Continued on page 48)



TOP of opposite page: This unusually fine Hepplewhite sideboard, dated circa 1775, is a faded brown color, with bold serpentine front and tapered legs with spade feet. It is effectively placed beneath an old "family" portrait, and topped with a pair of crystal candelabra. From Wood & Hogan.

OPPOSITE page, lower right: A Hepplewhite mahogany writing desk with pull-out slide and tambour top, dated about 1770-1780.

TOP, right: Two armchairs, of carved mahogany and walnut, respectively, in the style of Hepplewhite. These two interesting pieces are from a group of four described as being in the manner of Hepplewhite at the Victoria and Albert Museum in London.

CENTER, right: Hepplewhite mahogany dressing mirror on a semi-circular stand banded with satinwood. About 1770-1780.

AT the right is an ingratiating conversation piece, comprising two Hepplewhite chairs and a three-tier Sheraton dumbwaiter. The chairs have shield-shaped backs with slats carved in the famous wheat sheaf, honeysuckle and ribbon motif of their designer. Wood & Hogan.





# ANDERS ZORN IS STILL A HEADLINER IN SWEDISH ART

These Two Paintings Were Shown this Season  
at the Swedish Tercentenary Art Exhibition



Photos courtesy Soibelman Syndicate



ANDERS ZORN was born at Utmedal, Sweden, in 1860, and died in 1920, having achieved a secure position among the eminent artists of Europe. He began by studying sculpture at the Stockholm Academy, and then shifted his interest to painting. His success in portraiture enabled him to travel in Italy and Spain; and in 1882, he settled in London, where he was very successful. Later on, he moved to Paris.

His technique is bold and imaginative, with a touch here and there of the Scandinavian brooding quality about it, of which Ibsen made us so conscious. Above is shown his painting of *Coquelin cadet*, the famous French actor, which is signed 1889, and is one of his most searching and subtle portraits. It is now owned by Thorsten Laurin, Esq., of Stockholm.

To the left is the "Dance at Gopsmor," executed in 1913. The feeling of rhythmic motion in this picture is quite extraordinary, and it is a remarkable example of *genre* painting.





H. ROY KELLEY, ARCHITECT

THE penthouse garden is bright with flowers and colorful outdoor furniture—a perfect country retreat in the midst of a turbulent city.

Photos by George D. Hain

## COUNTRY LIFE IN A BUSINESS DISTRICT

Two Hollywood Girls Develop a Home from a Building Loft

By REBECCA THOMAS

IT is surprising to learn that not everyone in Hollywood lives in a marble palace and is served on gold plate. But, of course, come to think about it, there must be stores from which our cinema royalty can buy their caviar and tulle house dresses. There must be guileless merchants to supply them with tiaras and bathing suits. Therefore there must be a shopping district and someone to own the real estate in the shopping center and collect the rents. Moreover, the merchant and the real estate owners marry in a happy fashion and have eventually grown-up daughters. Two daughters, Ruth Bireley and Milred Garrison, of the owners of a block of stores in the center of Hollywood, ambled about their fathers' buildings one day, and saw that at one end of the row of shops was a high peaked roof covering beneath it unused space and set back from the building's edge as if on a terrace. No windows in the walls and no entrance to the loft allowed them to look within. But

with parental permission they dusted off the old blue prints, measured the space, and commissioned the architect Mr. H. Roy Kelley to cut windows into this attic, adjust the space to comfortable studio living quarters for two, and build entrance steps up from the back alley. This consultation over, they approached the landscape architects, Katherine Bashford and Fred Barlow, and commissioned them to drive the cats from the back alley and the pigeons from the roof, to gather up the discarded merchandise, the second-hand diamonds and unused satins which the moving picture colony had refused to buy, from the back of the stores, and to plant trees and flowers in their places. Even a little pool was achieved for the roof yard of their penthouse—not a pool wherein Joan Crawford could swim but where a lily pad might grow or a goldfish live. Awnings stretch over two ends of this roof garden and the whole is screened from the street below with latticed fence.





rine Bashford and Fred Barlow, landscape architects

THE dining room end of the penthouse studio partakes of the general color scheme of russet, yellow, burnt orange and brown. The walls throughout this cool and spacious room are covered with strips of knotty pine board.

THE delightfully gay little kitchenette boasts all the modern conveniences, in addition to a commodious alcove table and bench for dining en famille or the eat-and-run breakfast of women of affairs.



ANOTHER corner of the studio has an ingeniously built-in bench of the same pine as the walls. The vividly flowered chintz armchairs are as soft and comfortable as they look.

BELOW, from left to right: Cross-sectional sketches of this unique Hollywood penthouse, and a floor plan showing the planned disposition of the furniture. Note the extra space reserved for a future bedroom and bath.







ONE of the pair of built-in daybeds which serve as couches in the daytime. There are plenty of bookshelves and drawers here—and withal a general atmosphere of unfretful space and well-designed comfort.

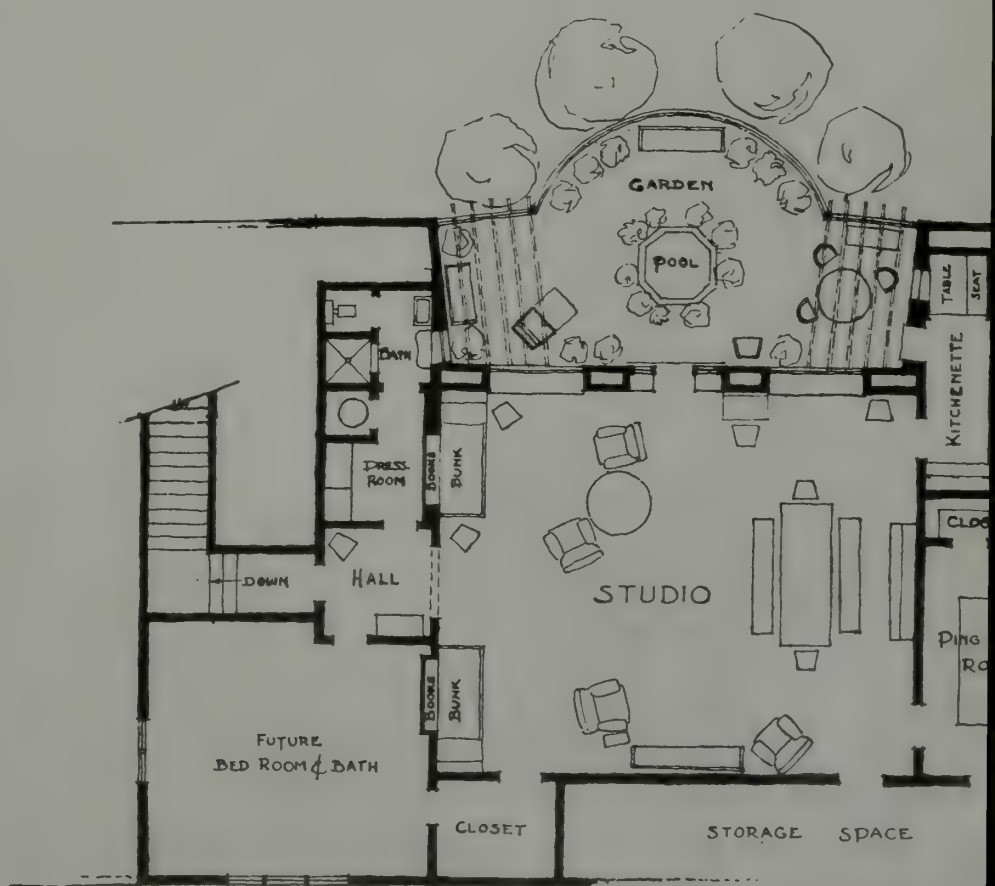
Given a definite and limited space within, Mr. Kelley designed most of the furniture to fit the rooms with the greatest economy of means. The big center room can be bedroom, with built-in bunks, dining room, and living room. Or if there are no guests, the tiny kitchenette has a built-in table and bench for comfortable dining. There is a ping-pong room, storage space reserved, space for a future bedroom and bath, and in use now a dressing room and bath. Large windows and doorway overlook the terrace and flood the attic rafters and walls with light, dimmed by Venetian blinds when the sun gets too hot. Because of local fire laws the windows had to have steel sashes with wire-glass. This planning for use of a predetermined area, the necessity of stairs from the adjacent alley-way, provision for a garden, and complying with the fire-laws for commercial buildings offered difficult problems to the architect. But his solution is a charming, inexpensive roof cottage in the heart of a busy city.

The large center room is finished with knotty pine boards, the flooring is of darker planks, and the bunks, Welsh dressers, desk, tables, and chairs, with few exceptions, were all specially designed by the architect. The colors in the rag rugs, in the large print chintz on the over-stuffed chairs, and in the valances at the windows keep the entire room in tones that harmonize with the soft brown of the

pine walls—tones of russet, yellow, burnt orange, and dark brown.

The tiny kitchen is compactly arranged for easy self-help and is brightened by white wall paper with a green leaf pattern, with green tiles about the stove and sink, and green linoleum on the table and bench.

Much of the terrace and garden furniture was also designed by the architect, the pergolas, the pool, the benches, and the bird-house.





A REMARKABLE collection of pewter spoons. The first two were dug up in Westminster, and belong to the late XVth century. The former has a "writhen" knop and the latter a "melon" knop. The next one is an early "slipped in the stalke," and was dug up in Bristol. The fourth, with an "acorn" knop, came from Warwickshire, and is early XVIth century. The last two are of the early XVIth century, and are of an interesting type, having "maiden-head" knops.



## OLD ENGLISH PEWTER NOTES OF AN ARDENT COLLECTOR

By ALFRED B. YEATES, F.S.A.



*Editor's Note — This concludes Mr. Yeates' article on pewter, the first part of which appeared in the December, 1937, issue.*

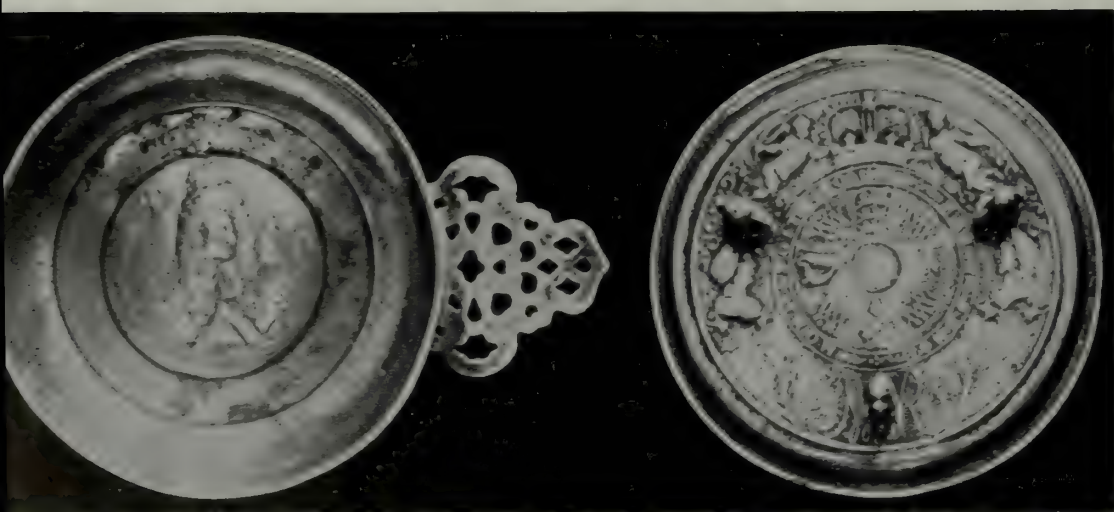
WHEN an apprentice was advanced enough to go into partnership,

or start on his own account as a pewterer, he was probably admitted to the Pewterers' Company, and had to sign the roll and stamp the particular mark or "touch" he was to use on one of the leaden touch-plates at the Hall. Unfortunately, in the Fire of London, the early plates were burned. To a collector, a piece with a "touch" corresponding to one on the touch-plates still preserved by the Company is highly valued.

Continental pewterers, by the continued use of the costly molds, seem to have preserved traditional shapes longer.

It is thought by some collectors that pewter generally followed silver fashions, but some years later. This is, in my opinion, a mistake. I believe that when pewter came into use among the nobility, the immediate fashion was desired and made.

The collector of pewter has to face difficul-



ABOVE, left: This punch bowl was bought with the ladle at auction. The inscription on front is "The London Punch House," and the ladle has the initials "J.A." on the underside. From contemporary advertisements, it is ascertained that James Ashley was the proprietor of the London Punch House from 1731 to 1755. The candlesticks are Dutch, and so do not really call for description in this article. They are probably circa 1700.—Right: These are two interesting pieces. The salver carries the date 1680 and the maker's name "Jacques Taudin." This Frenchman came to London and was nationalized: he

was a member of the Pewterers' Company. The engraved crest in the center, characteristic of the period, should be noted. The porringer is of beautiful shape, devoid of ornament, and probably dates a little before or after 1700.—Below these are three views of a two-handled bowl with cover. Within the bowl there is a fine portrait of William III, and on the outside there are portraits of the King and Queen with the Royal cypher, and in the center the Garter and Royal Emblems. The cover has three "Lions Séjant," which act as either handles or feet, for it was customary to stand the bowl in the inverted cover.





THIS picturesque room is furnished with Early American pine furniture, and the table is set with some remarkably fine pieces of old American pewter, dating between 1750 and 1850. The soft gleam of the metal harmonizes beautifully with the wooden utensils and the colorful native pottery on the shelves of the cupboard. From Israel Sack, Inc.

ties, and one is the cleaning and repair of pieces acquired. If he has not the time or skill to do the work himself, he should trust only an expert, and decide with him exactly how far to go. For my part—and all collectors are not agreed—I have any cracks or missing parts repaired; and, if the original surface is not treated to drastically, these repairs show and are no detriment. It is generally possible to leave the underside of a piece with its original patina; and this is an advantage, for often the touch-mark is in this position. It is very difficult to clean the oxide from a piece without damaging the marks, and the greatest discretion must be used. I remember my grief when, during the cleaning of a spoon, an early and rare touch was nearly effaced.

Most collectors will admit that they have at some time been deceived into buying spurious pieces. With a soft metal like pewter, the faker is thoroughly at home; and knowledge and vigilance are required to combat his wiles. Perhaps the most common deception is to beat up valuable pieces from the XVIIIth century plates, leaving the maker's marks showing on the underside. A so-called "William and Mary" porringer of beautiful outline was sold at auction, with the XIXth century mark of a well-known maker beneath.

The blistered and rough patina given by age has so far not been successfully imitated, and a busy craftsman of wonderful fakes has been content (Continued on page 48)

BELOW are some of the marks or touches on the pewter pieces illustrated on the opposite page. Generally, the smaller the mark, the earlier the piece. A small circle with beads or dots around it indicates the XVIth or XVIIth centuries. In addition, the so-called Silver marks—that is, four small shield-shaped punches containing "Lion Passant," initials, etc.—are generally found on XVIIth or early XVIIIth century examples.







THIS distinguished reproduction of an English Eighteenth Century mantel is made of white marble, and is ornamented with fine relief carving and the detailed bead-moldings associated with the Adam type. From William H. Jackson Company.

## MANTELS FOR FIRE-WORSHIPPERS

by MARY FANTON ROBERTS

IN this day of reclaiming old houses, remodeling and reconstructing old rooms, one of the most vital considerations is the fireplace or mantel. The whole character of a room may be changed, for better or worse, by the kind of mantel that has been selected. In our illustrations we are showing mantels from a dozen different periods, an interesting collection to rejuvenate a city apartment or a town house. Usually, the mantels in a rented apartment are something

that vaguely harmonizes with the general coloring of the room, but has very little to do with interior architecture or a well-devised scheme of furnishing. They are nondescript, usually too bright, over-elaborate, without a particle of class-consciousness.

I remember being told a story of some people who

bought a splendid old residence in Charleston, and made what they called "some improvements" in it. When I was shown through the house a few weeks later, I found, in a fine Federal drawing room, a large and showy red and white brick fireplace. And later on, I discovered the original Adam mantel hidden away in a dusty closet!

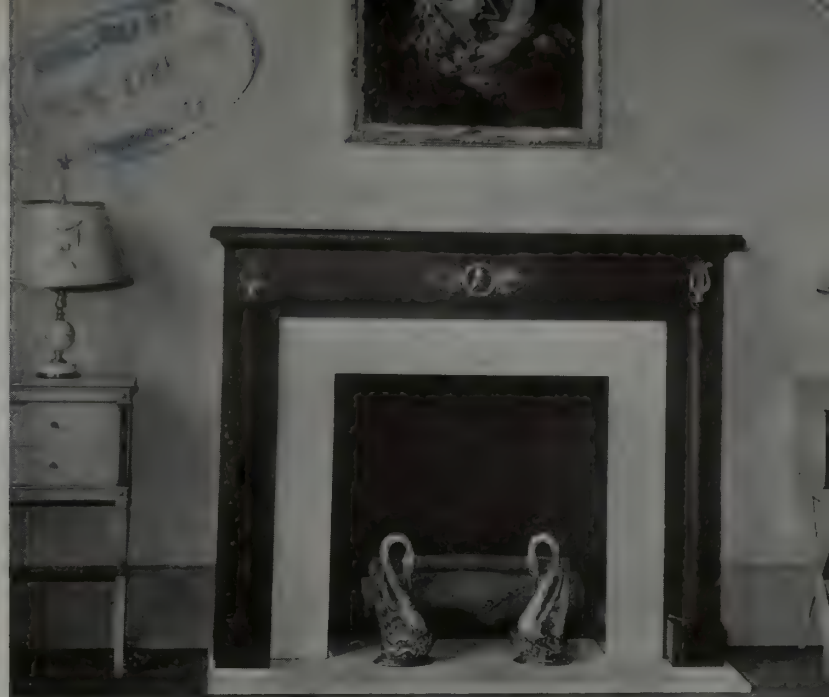
Such things have been done very often and will continue to be done. But if you are doing over rooms to suit yourself, then you can study the fireplace question very carefully and intelligently. Of course, numerous variations are possible, but the fireplace, as the center of the room, should also be the heart of the decorative scheme. If your house is being made Federal, you can have a good Georgian living room with a fine dignified Georgian mantel, and an Early American dining room with an old brick mantel, or a very simple Georgian piece. In the library, you could be Eighteenth Century in a very elegant way, or Victorian; and again, your fireplace would be Georgian or Victorian or Adam, as your furnishing scheme worked out. In a Jacobean room, a more ornate fire- (Continued on page 42)







A SEVERELY simple mantel for a Modern room. This design comes in a portable, as well as a built-in, type. It is made of wood, and you can have it in any color or combination of colors you want. Henry Miles & Sons, Inc.



ALSO from Henry Miles & Sons, Inc., comes this attractive Direct mantel of black wood ornamented with brass medallions. The portable kind of mantel is a great convenience, as it is especially adaptable to artificial flames. You can have this one built-in, too, of course.



THIS kind of gray marble mantel could be found in the Colonial homes of New York a hundred years or so ago. It is not over-elaborate, and lends itself nicely to Colonial rooms, as well as to the Modern Victorian style of the simpler variety. The decorative facing of cast iron is of about the same period, perhaps a bit later. Ye Olde Mantel Shoppe.



ANOTHER Colonial mantel, likewise sponsored by Ye Olde Mantel Shoppe, has a hob-grate and is made of black and gold marble. Being quite austere of design and well proportioned, it is adaptable to Colonial, modified Georgian or 1938 Victorian décors.



ANOTHER example of the useful portable mantel is this dignified one, marbleized in Milan green, designed in the chaste style of Adam. As we mentioned before, the lighter type of andirons and tools, preferably made of brass, is most becoming to this elegant and simple kind of fireplace. William H. Jackson Company.



HERE is a real "find" for the lover of things old and full of his own ideas. It consists of a red Verona marble mantel of the Seventeenth Century found in Venice, a striking fireback from Holland of the same period, and a pair of English brass and steel andirons dated, perhaps, a few years later. The most interesting point about this group is its demonstration of the Baroque style which began in Italy. Edwin Jackson, Inc.

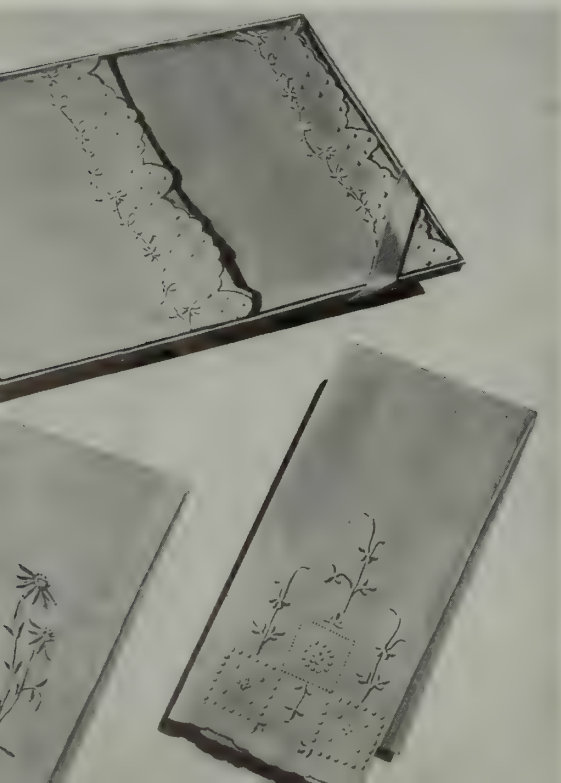




ABOVE: Handsome enough for the most formal occasion is this opulent feast-day table. It is set with a cloth of rare beauty, made of fragile linen and Valenciennes lace. Grandé Maison de Blanc. Photo by Dana B. Merrill.

BELOW, left: Here are a box of linen pillow cases with scalloped embroidered edges, and two flower-strewn guest towels for your best bathroom. McCutcheon.

BELOW right: Doilies are always popular and correct for luncheon or informal suppers. The two shown here are adaptable to even your finest china. Those packed so neatly in the box are decorated with wild flowers on a neutral ground. The others are of linen edged with delicate lace. Both from Léron, Inc. Photo by Dana B. Merrill.



# REORGANIZING YOUR LINEN CLOSET

By ANNE GARTH

NOW that Christmas has come and gone—and the whole house is beginning to look a little “done in” from all the holiday merrymaking—what you probably *need* is a good long rest in bed. What you’d probably *rather have* is a cruise to some strange exotic port where you could sit all day under royal palms and eat breadfruit and papayas. And what you’ll probably *do*, actually, is to plunge into a fever of activity getting your household ready for a whole new bustling year of entertaining. For this is woman’s age-old panacea for all ills.

Probably one of the most important parts of this all-important job is checking and rechecking, rearranging and replacing your household linens. One thing that will make this onerous task more fun is to measure your shelves, before you even begin on their contents, for new edging. Take a







Above, left: It is unusual to find such simplicity of design combined with such marked sophistication as is evident in this luxurious tea-cloth with matching napkins from Max Littwitz, Inc. *Photo by Mattie Edwards Hewitt.*

Right: This Binge lace cloth has such splendor that it will make your New Year's table remembered all through the year. Kargère.—The gleaming silver covered dish for your roast turkey is from Black, Starr, Frost & Gorham.

Below, left: These streamlined dish towels are a two-fibre weave of linen and cotton, which makes them soft and pliable. You can have them in red, blue, green or orange in contrasting stripes. They belong to Wellington Sears' Martex line. *Photo by Adams Studios.*

Below, right: Turquoise with peacock green-blue, or powder blue with camellia red, make stunning color combinations for this attractive "Bubble" bath set. *Maison de Linge.*



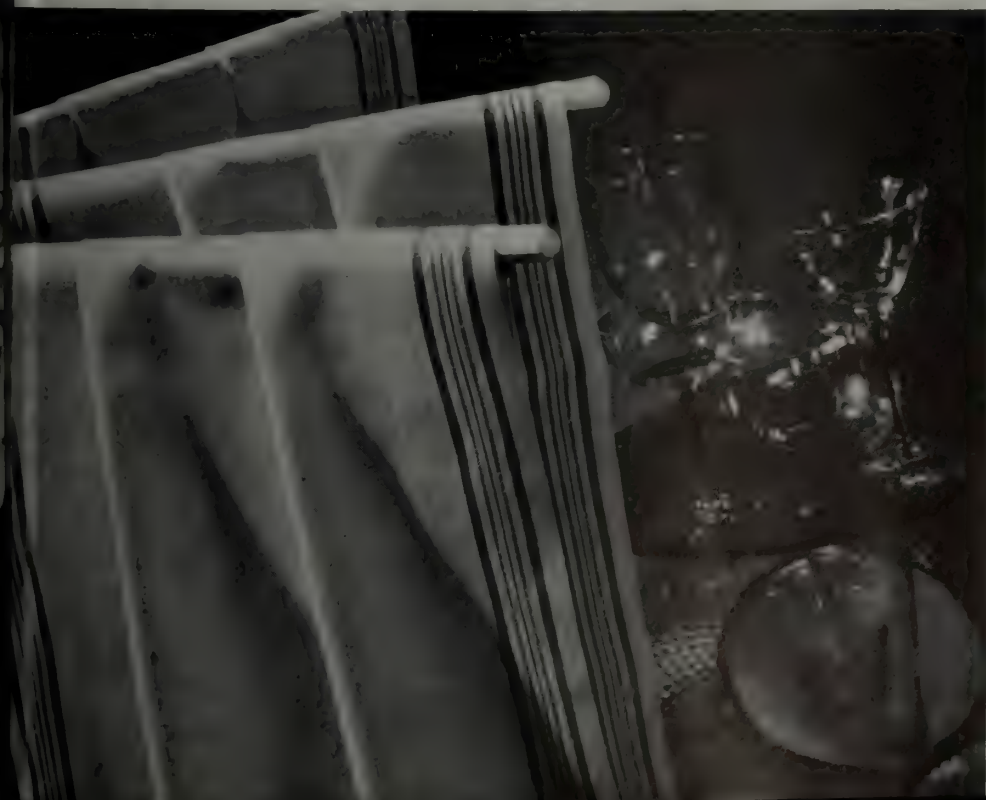
brisk turn through some of the closet shops around town. You'll find them highly entertaining and packed to the hilt with original and amusing ideas that you can carry out for a song. You might buy a roll of that amazing new adhesive tape that's gummed on both sides; with this, you can apply easily and quickly the most elaborate trimming to your shelf edges. Or colored thumb tacks applied at regular intervals, like part of the design on your edging, are equally useful. One of the most sprightly women we know has discovered the countless advantages of ball fringe for edging. She buys the enormous kind, big as a cherry, that decorators use on slipcovers now and then. Her own particular choice is a bright crimson splashed with white, which she uses in her pale French blue closets. Very effective—and inexpensive. Another trick, especially for the closets that hold your finest linens, is to paint the shelves with the unguent sachet which you apply just like varnish. You can choose any of the old familiar fragrances such as lavender, rose leaves or verbena—and it lingers in your closets for months, scenting your linens ever so faintly and pleasantly.

The next step in this household rejuvenation is to make a list of all the replacements you'll have to make. So many sheets worn threadbare. So many pillow cases torn beyond

repair. So many towels—lost, strayed, or stolen. Then, when this list of necessities is done, plan in your budget a whacking good sum for luxuries. These are the things that make your house a home, different from all others. The exquisitely fragile tablecloth that is so lovely it makes every dish set upon it seem impossibly good. The new linen cases that make sleep seem a newly discovered hobby. The dainty feminine blanket cover that turns your winter attack of grippe into merely a pleasant sojourn in bed. And the bright new bath towels that bring color into your life—even though you can't take a cruise. These are the things which give your house, suddenly and inexplicably, a whole new personality—and make living in it even more fun.

Among the necessities, you probably count sheets first on your list. And this time when you make your replacements, why don't you have name tapes sewn in? Many of the stores will do this for you (though you pay for the tapes, of course). This is a good practical measure because it insures your getting back the ones you sent to the laundry. Also, it's a good idea to have your maid mark with India ink the date of purchase down in one corner of the sheet, so you'll have a check on the amount of wear you actually do get from your new supplies.

Pepperell sheets, a long-time favorite for their soft pleas-





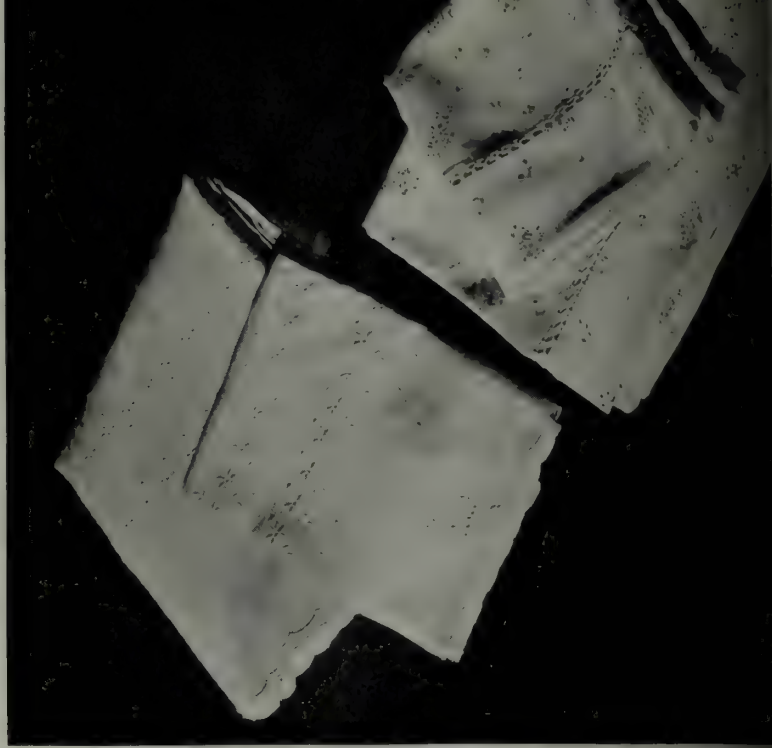


A GOODLY store of smooth, soft percale sheets is one of the first necessities on your list. From Pepperell Mfg. Co. These sheets can be had in pale pink, blue, yellow and other pastel shades, as well as white.

ant finish and wearing qualities, are a good choice. And there's a new luxury sheet, Cambrilawn by Cannon, which is "smooth and sturdy as cambric and light and soft as lawn." Lord and Taylor has this.

One discriminating friend of ours gets a half dozen or so pairs of linen pillow cases every year to use every day with her percale sheets—thus having the luxury of sleeping with linen next to her skin, just as our great grandmothers did, but without the expense. A pair of these, with embroidered scalloped edges, very quaint and appealing, are pictured here, from McCutcheon. Another item which adds a feeling of luxury to your bedroom is a purely frivolous blanket cover with, perhaps, a matching pillow slip. One especially attractive set has a fetching design of eyelet work all over it, and looks exactly as though it might have come from the trousseau of a belle of the '60's. It would be

GAY and amusing towels should be part of the new color scheme for your bath. These—Polka Dot, Checkmate, Gleneagles and Swing—are all from the Cannon mills. Photo by Dana B. Merrill.



THERE is a definitely old-fashioned charm about the eyelet-embroidered blanket cover and pillow case shown here. Equally picturesque are the flowered silk coverlet and case. W. & J. Sloane. Photo by Demarest.

charming in a period bedroom or guest room with old mahogany furniture. Another is silk in soft pastels with little blossoms, and an attractive border of faggoting. Both from W. and J. Sloane.

For your table, too, there are dozens of fine linens in a more lavish mood than ever. One of the best-looking cloths we've seen has drawn-work squares and long horizontal inserts of rare lace. Set with dark red or blue glass, your thinnest china, and your most impressive silver, it would be a triumphant beginning for any important dinner party. From Grande Maison de Blanc. Another handsome cloth is made entirely of fine Binge lace set in great sweeping patterns to show off the dark polished wood of your table. Kargerè has this one. One of the most beautifully simple cloths 'round the town is of very thin, very fine linen with a deep lace border and a deli- (Continued on page 46)

THESE luxurious new sheets and pillow cases, compactly boxed, are of Cannon Cambrilawn. The monogram contributes a personal touch to your linen closet. From Lord & Taylor. Photo by Van Nes-De Vos.





*ACHIEVING  
EIGHTEENTH  
CENTURY  
LUXURY  
WITH  
MODERN  
COMFORT*

*By*  
LUCY RAY



Photos by Mattie Edwards Hewitt

THE dining room, very light and effervescent in treatment.

THERE is a certain little house far up on Park Avenue, just before that haughty boulevard dips down into the push-carts and obtrusive clothes lines of the early Hundreds, that might easily be Lesson One for those die-hards who persist in measuring beauty and good taste by the acre instead of the precious inch.

The house is owned by Hope Hampton, who was, for many years, a light opera star, and who is now bound for Hollywood. The place is a definite tribute to Miss Hampton; for she has had the wisdom to make just the interiors she would like to live in, where she would feel most happy and most at ease. Because of this, the moment we enter the house, we are aware that the decoration and the owner are in perfect harmony.

There is about this gay, diminutive place a quality that suggests the fragile, Watteau charm that has been associated with its owner. The rooms are decorated with this feeling, delicately colored, perfectly finished.

The prevailing mood is French, with a Modern twist to it. The marble-floored reception room, for instance, has mirror walls; and the stairway, with its curving wrought iron banister, is dashing carpeted in zebra-skin.

This stairway leads right into the drawing room on the

second floor. Here the coloring is neutral, but with a kind of glowing opulence to it. The window draperies of café-au-lait satin are trimmed with antique silver galloon; and there are chairs and a sofa of antique ivory wood upholstered in brocaded satin in a color to match the curtains. By way of punctuation and contrast, there is a pair of Louis Quinze walnut chairs covered in rich-toned needlepoint. The carpeting is a suave oyster-white.

Mirrored folding panels open from the drawing room into the dining room, which is perhaps the pièce de résistance of this distinguished little house. At once the room puts you in mind of courtly French banquet halls, done in miniature. It's all white and gold and shimmering, with a kind of lighthearted dignity about it. The oyster-white furniture is trimmed with gold, the draperies are white satin; and the marble floor is quite sumptuous, with its inlay of gray, oyster-white and yellow. A French window and a scrolled iron gateway lead out to a terrace for al fresco dining.

On the third floor, we find in the sitting room the heart of this sparkling little home. Here the atmosphere is a bit more intimate and casual than elsewhere. The decoration is very simple, and so is the coloring, which is pre-





ABOVE: The drawing room is given added spaciousness by strips of mirror paneling and an unfretful color scheme.—Below: The little sitting room on the third floor is a pleasant spot in which to relax. The Adam mantel here is nicely proportioned.

dominantly in variations of beige and chocolate brown. A pair of beige-covered Louis Quinze love-seats before the fireplace have amusing brown panther cloth sausage-roll cushions. The niches that flank the Adam mantel are lined with brown, and contain a number of crisp white porcelains from Austria and Italy. The curtains are beige, with an ornamental frieze of stylized autumn leaves over the plain balance—a window treatment that is specially effective because of its lack of elaboration.

Now we come to Miss Hampton's bedroom, very fresh and effervescent in feeling, with its pistachio green walls and champagne-colored carpet. The quilted satin bedspread matches the walls, and the brocade satin chairs are beige in tone. Here again, as in the drawing room, the necessary gracenote is provided by the vivid tones of the antique needlepoint which covers the chaise





ongue. One wall is entirely of mirror, broken only by a French door leading onto a romantic and somewhat operatic little balcony. The mantel is Louis XV, of gray marble.

The combination bath and dressing room just off the bedroom imparts a rather unexpected, though pleasing, note. The decoration here has been handled with a definitely Modern feeling, despite the Traditional furnishings. It's all "done with mirrors" and black and white marble, extremely chic and up-to-the-minute.

When you leave the house, you are quite shocked and surprised to find that it is sandwiched between two super-streamlined, boldly towering Modern apartment buildings. It doesn't seem possible that such a thing could be in this immense and unpausing city. The house really should have gardens about it, a lackey or two at the door and small birds nesting under the eaves. Perhaps it's because Miss Hampton has



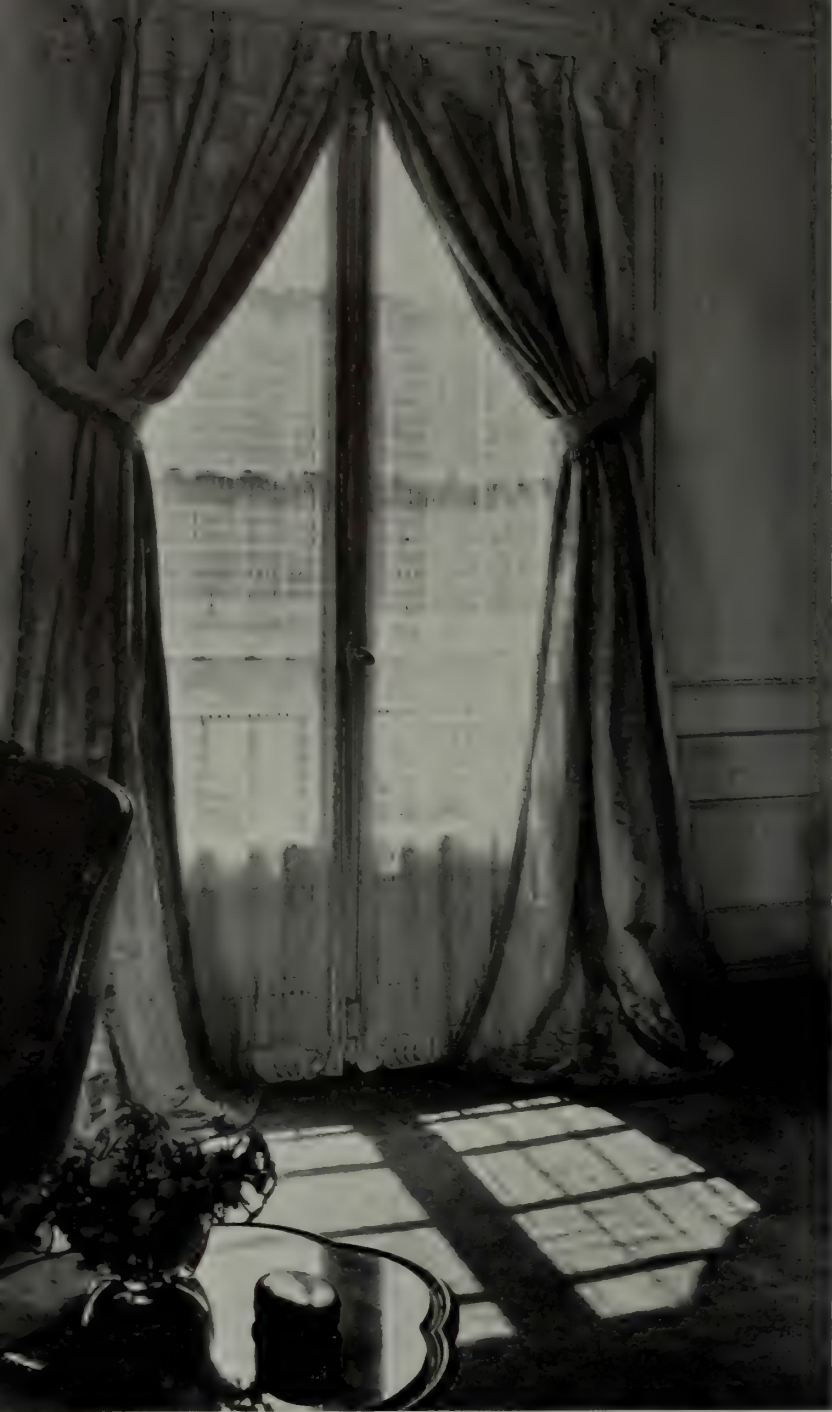
ABOVE: Miss Hampton's bedroom has a mirror wall at the far end. The other walls are painted a fresh pistachio green.—  
Below: The bath-dressing room is quite Modern, being done in dramatic black and white, with a skunk rug on the floor.



been so clever in creating an illusion of space and restfulness in such a limited area, that we feel this way.

It is just such little private houses as this which add the relieving human note to the turbulent, impersonal streets of a great city like New York, where most people, so to speak, live in layers. There are quite a few of them around town—in East Nineteenth Street, for instance, down in the Village, in old Chelsea, and in one or two of the East Seventies and Sixties. And each of these houses is eloquent of its owner and completely individual. You can turn off downtown Seventh Avenue; into a block lined with pink brick houses with high stoops and fine Colonial doorways. In certain streets of Chelsea, each house has a tiny, fenced-in garden in front, and thick wistaria vines climbing over the old palladian windows. In Gramercy Park, you will find grilled porticos and balconies that make you think you're in New Orleans. The people who live in these houses, though deprived of the conveniences of elevators and doormen, have succeeded in making something especially their own, be it Spanish or Italian or Georgian or Modern or Hybrid in feeling. These homes are inviolate in their personality; and, in a world where it often seems that too many people are afraid not to do the same things, the novelty and unexpectedness of these intimate oases are unmistakably refreshing.





R GILKISON, ARCHITECT

ONE of the most interesting features of the interior of the Westchester home of Mr. and Mrs. Ralph S. Richardson is the excellent treatment of the windows and their draperies. Above is a detail of the living room, showing how the sunlight falls in interesting pattern through the variegated mesh of the net glass curtains.



Photos by Harold Haliday Costar

ACCORDING to tradition, it was an English idea to set a dressing table in a window. This measure is a very practical one, as it makes for better light. In the "rose bedroom" of the Richardson house, the dressing table has an airy skirt of mousseline de soie ornamented with appliqué flower festoons.

## MODERNIZING A FRENCH HOME IDEAL

By HELEN ZAGAT

BACK in this country after a residence of some years in France, Mr. and Mrs. Richardson decided, when they were about to build a house, that it must have some of the characteristics they had grown to admire and to like so well in many of the French homes in which they had lived. They felt that graciousness and charm, individuality and spontaneity in architectural and interior effects were essential.

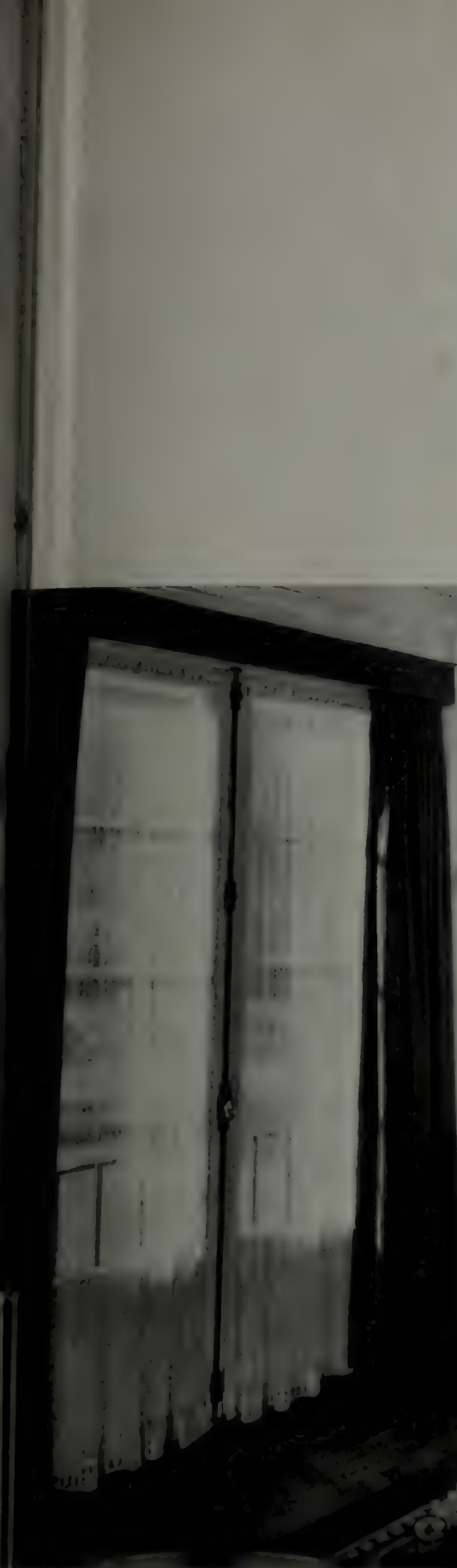
It is very refreshing therefore to find in their American home a style that has all that is good in 18th century French with an interpretation that is suited to the American suburban scene. Straight from Versailles to Westchester came this classic type house, but it came by way of the good sense and excellent taste of the owners, so that it achieves that high ideal of good architecture—fitness; fitness to the scene in which it is set and to the uses to which it will be put. It is the Petit Trianon in essence of classic form, but levelled down to the needs of an American family with three active children.

After many conferences with the architect, an individual plan was decided on. Mr. Arthur Gilkison, the architect, being in complete sympathy with his clients, achieved a very beautiful and balanced work. Perhaps much of his success depends on his sense of form and on his respect for the part beauty of detail plays in the general effect.

The classic simplicity of the house is emphasized by its position in relation to the grounds. Its gleaming whiteness stretches the length of a raised terrace in the midst of spreading lawns. The characteristic of straight line has been accentuated by this long narrow terrace raised by steps from the driveway at the right and from the garden at the left. The entrance door opens on it at the front and it can be reached from living room and library by French doors.

Always, as the feeling of formal line begins to grow too strong, a happy variation has been introduced. The pear tree—permitted to grow through (Continued on page 41)





THE library is appropriately pine-paneled, and the decoration is restful and informal. The rug is blue, the draperies dark red fringed in off-white, and the glass curtains are pale ecru sheer net.

IN the dining room, the windows are draped with simple and inviting elegance. The net under-curtains diffuse the sunlight softly and admit enough of the landscape to make the diners feel that they are really in the country.



THIS luxurious dressing room in the Richardson home is papered in pale rose, watermarked. There is a pale rose brocade chaise longue; and the over-draperies are of light green faille. The net glass curtains have a cobwebby, lace-like pattern, something like toile d'araignée. The rug, reminiscent of Aubusson, is hand-hooked in pastel tones.



IF YOU LIKE  
FURNITURE FROM  
PROVENCE, HERE ARE  
SOME FINE EXAMPLES



Courtesy Brunovan, Inc.



FRENCH Provincial furniture has a friendly and informal quality not ordinarily associated with Eighteenth Century decoration. Despite the definitely Gallic delicacy and precision of its craftsmanship, there is something warm, casual and almost rustic about it. Perhaps this is because it originated in the sunny land of the troubadours who sang their *cansos* and *pastorelas* all over the countryside of the Midi with such verve and intimacy.

At the top of this page is an excellent reproduction, in fruitwood, of an old Provençal commode. Beside it is a chair copied by Provincial craftsmen from the Directoire style, and the trumeau over the commode has the same feeling. Just above this caption is a cordial grouping of Provincial pieces, comprising a very unusual type of wing bergère covered in a hand-loomed Swedish spun cotton in red, white and green, and an occasional table of fruitwood with Escalette marble top. The design of this table, and the features incorporated by the manufacturer—a sliding tray and a raised platform on the back—make it exceedingly flexible. Behind these is an antique screen, done in sepia tones with blue borders. The rustic scenes painted on it are a most appropriate background for the furniture.

In the picture at the left is an engaging little three-cornered Provincial table, painted in two tones, and having a marble top. This piece is very convenient for puzzling corners whose treatment you're a bit worried about. The mirror above it is likewise of Provincial inspiration, and is lavishly carved in wood.





## ANTIQUES FOR THE HOUSE

(Continued from page 7)

Stuart—last English queen before the Hanoverian deluge.

Yellows and red—dim with time—prevail in these curious old figures, which are finely carved and delicately painted. English as the hawthorne tree, they are backed by oak panels. Two similar screens are in the Victoria and Albert Museum in London; about six more are known of quality equal to these.

Unfortunately, the photographer (the print comes from England) did not place them by a fire place, but the paneled wall section behind them gives a graphic idea of their scale, and it is not difficult to realize from the photograph that they are life-size—five feet high, to be exact.

How disturbing these two little ladies would be in a home, one can only guess. To me they are fascinating and fantasy-making, with their cool English faces and precisely placed hands, so prim and correct and . . . so ready for anything, from a good hearty kiss to a stately dance under flickering candlelight.

Leaving Merrie England for the nonce, we cross the Channel to France. Elinor Merrill has long been collecting fabrics—toile de Jouy, French wood-block textiles, XIX Century chintzes, heavy handsome quilted petticoats in glorious colors, resist-dyed fabrics.

This little Provincial chair is covered in toile de Jouy in mauve and white, and hints loudly at the often-neglected merits of figured fabrics for furniture coverings.

There is something child-like left in everyone worth his salt to which the gay human scenes of these fabrics strongly appeal. Little men in top hats, little ladies in rustling skirts, children playing "London Bridge is Falling Down," romantic episodes, and gaiety without end.

All sorts of intrinsically unattractive pieces may be redeemed by the wise use of these colorful old fabrics. And don't be deceived by their age—there's many a good year of use in them yet.

France, of course, is not the only source for decorative textiles. Miss Merrill's collection also includes products from England, notably chintzes, and hand-painted East Indian textiles, subtle and rich in color, of the

XVIII Century and late XVII.

Unless you share my fondness for old wood-carvings, you may wonder how the early XVI Century wood panel from Frank Norris comes to be included here. Roughly two feet square, it might seem at first glance anomalous in most contemporary houses.

Yet I can clearly see it as an over-mantel decoration in an "English" room, and, better still, I would like to see it placed in a really modern room, to set off today's severity in furniture. These two periods, today and the XVI Century, so widely-separated in time, are not incompatible in spirit.

This is a "transitional" piece, with the Gothic plain to be seen in the artist's handling of the Almighty in His cloud, while the figure of Saul, blinded and prostrate, shows the modeling and classic technique of the Renaissance. Note also, the sure craftsmanship of the man holding Saul—the sense of weight and muscular action as he supports the great scotcher in that immortal moment of conversion.

The kneeling horse, staring heavenwards at an incomprehensible vision, ties together the composition and lends that touch of simple humor found in mediaeval art.

Mr. Norris believes this to be a Flemish example, and that in all probability it was originally part of an altar. The wood is pine, and has been polished and soaked in oil so many times that it is now smooth as brown glass on the raised surfaces, mellow and rich in tone.

Made in the first quarter of the XIX Century, this "drinking table," from the St. James Galleries, Limited, was originally provided with a rope net, slung under the inner, removable leaf—a safe receptacle for empty bottles.

The two little oval pictures above the table are of the same period and the same life—hunting scenes silhouetted on glass. And the helmet bucket which probably is older than the table, even today could be put to use as a fitting wine-cooler in a country house where sturdy sportsmen—and women—carry on the traditions of a heartier age.

An interesting point about the Apostle spoons from Peter Guille, Ltd., shown in "Antiques for the Home" last month, is the fact that this is the only set known to the authorities until 1881. We're sorry we neglected to mention this, as it's rather important.



THE breakfast room of the Richardson house has amusing murals by Grace Gilkison, on the left being "La France Gastronomique" and a corresponding map of the United States at the right. The color scheme is apricot, turquoise and orange. The net curtains over the Venetian blinds have a simple geometric weave.

## MODERNIZING A FRENCH HOME IDEAL

(Continued from page 38)

the stone of the terrace—breaks the classic severity of the front façade and at once creates an atmosphere of informal cordiality. And at the side of the house, on a second level of lawn beyond a retaining wall, a huge and picturesque old apple tree has been trained so that its branches fall, fountain-like over a group of rustic furniture.

Throughout the interior there has been a blending of types of furniture, running the scale from the formal to the informal, with no attempt to strict adherence to period or to stylization. Bringing with her many favorite pieces found during leisurely hours of search abroad, Mrs. Richardson has grouped them with other pieces found here. The general coloring of the decoration throughout is pastel and restful with happy touches of vividness wherever needed for character. In many rooms the window decorations have formed an essential part of the scheme. Interestingly enough, net glass curtains have been used throughout the house, a different type of mesh for various effects. These are not the ordinary

filets but delicate airy meshes, cobwebby in texture, and lacy and formal in design. They blend with the other textures in the rooms, soften the glare of light, and yet permit an unobstructed view of the garden.

The beauty of detail is continually revealing itself. The hardware for all casements and French doors has been imported from France. There are interesting mechanical devices for working the long shutters from within, by means of turning a crank that pierces the wall and extends into the room. Bronze figurines form the end pieces of hooks that hold the shutters back outside. The paneling on the walls has been formed by hand of molded plaster. The floors are excellent parquet. And special attention has been given to door frames, passageways, etc., so that the general result is that of a house of considerable spaciousness.

In the basement there is a play room. The walls are decorated with unusual murals by Grace Gilkison, showing life size dancing figures of peasants of all nationalities. There is a real stage with curtains so that when the children give their marionette shows it may be done in a professional manner.

## MURALS OF ARIZONA

By

**Louise N. Grace**

**December 22 to January 4**

**La Maison Francaise Gallery**

**Rockefeller Center**

**610 Fifth Avenue, New York**

Daily 10 a.m. to 6 p.m.

Sunday 2 to 5 p.m.



# UNDER COVER

By MARTIN KAMIN

**DESIGN FOR THE BALLET.** By Cyril W. Beaumont. 152 pages. The Studio, Ltd., London. Reviewed by Lincoln Kirstein.

This is one of the handsomest books ever presented in the realm of theatre design. Cyril W. Beaumont, the greatest living authority on classic dancing in English as well as its most distinguished historian and publisher has written a succinct introduction for a series of fine plates in many colors. One would naturally assume that a book edited in England by an Englishman would lay the greatest emphasis on British work. This is by no means true. With extraordinary catholicity excellent examples of Hungarian, Italian, French, German, Russian, Swedish, South America and North American work are shown. The United States is well represented by photographs and designs of even our most recently formed companies. There seem to be only two serious national omissions, that of Poland and Czechoslovakia. Perhaps there is little good work to draw from but the Polish ballet is a very vigorous institution and it is a pity we have not at least one example.

Looking over these designs of the last twenty years we can make several inclusive generalizations. Serge Diaghilev and his Russian ballet had a greater influence on stage design than any other agency since the eighteenth century. As a whole easel painters pressed into the service of the theatre are more interesting designers than purely theatrical decorators (Picasso, Matisse, Derain, Miro, Chirico, Tchelitchev). These men, accustomed to continual researches in form and color, bring a freshness and brilliance to the problem far more intense than the workaday opera house staff draughtsmen. The general range of taste is very high although the styles are frequently pastiche, and unless the designer thinks of a past period in terms of the present epoch, preserving even contemporary fashions in waist-lines, skirt-lengths, etc., the finished costumes look dead, heavy and cannot be seen except as illustrations to a history of dress, never as an enhancement of a spectacle. The School of Paris, when all is said and done, has given the best service, if one includes in that the Russian Ballet group, the Swedish Ballet and Lifar's intendency at the Opera. Such designs as those offered by Italy and Hungary, while they may have their own charm, seem distinctly imitative and provincial.

LINCOLN KIRSTEIN.

**THE ARTS.** By Hendrik Willem Van Loon. 678 pages. Illustrated. New York: Simon & Schuster.

Once again the versatility of Mr. Van Loon has been manifested in his latest book, *The Arts*. The informality of presentation, combined with deft handling of historic currents in the development of the arts, produces an agreeable impression. Mr. Van Loon has a patently pleasant way in talking to his readers, who sometimes are aliens in these mystical domains. Painting, sculpture, architecture and music are dealt with from the time the cave dweller articulated his crudely fashioned art to the present over-sophisticated era. The illustrations are done in the inimitable Van Loon manner and the book will undoubtedly exercise a considerable influence on a grateful community.

**A WORLD HISTORY OF ART.** By Sheldon Cheney. 946 pages, illustrated. New York: Viking Press.

This is a distinguished volume from the viewpoint of contents as well as design. Sheldon Cheney has arranged his material in a fine scholarly manner, which is invaluable to the serious student. Mr. Cheney emphasises not merely painting, sculpture and architecture, but devotes a good deal of effort to pottery, metal craft and enamels. The inclusiveness of the book, and the profound treatment accorded the subject, reveal again Mr. Cheney's fine scholarship.

**ART AND UNDERSTANDING.** By Margaret H. Bulley. 276 pages, illustrated. New York: Charles Scribner's Sons.

Although this book is largely, and in the main, devoted to painting, sculpture and architecture, it is suggested by both implication and illustration that the central hypotheses can be broadly applied to literature and music. Although I do not believe that Miss Bulley has said anywhere near the final word on the subject she has raised and discussed a number of exciting and thoughtful questions. Her illustrations which are grouped together in the back of the book are arranged in clever contrast and will probably stimulate as much discussion as her text.

**THE AMERICAN FILM.** By Eric Rideout. 163 pages. The Mitre Press, London.

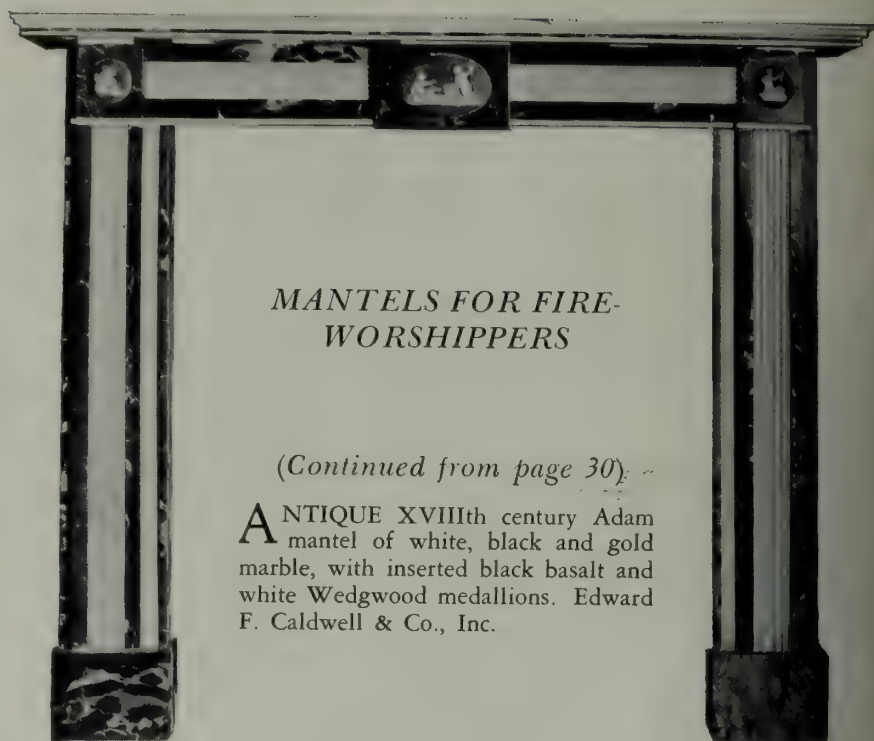
The art of the motion picture, if it can be so called, differs greatly from other artistic media, in that true filmic art is the result of the efforts of more than one individual.

Mr. Rideout's book treats of films in terms of its makers. The major portion of the volume is concerned with discussions of Hollywood's directors and their films. Additional material covers the work of the cameraman, art director, scenarist, actor, and other technicians in more rapid survey. Mr. Rideout has a genuine regard for American films, though at times, he is slightly over-enthusiastic. The volume is a worthwhile adjunct to the bibliography of the cinema.

**A GUIDE TO AESTHETICS.** By Aram Torossian. Illustrated. 343 pages. California. Stanford University Press.

Ours is an abecedarian age. It is, I suppose, the penalty we must suffer for our expanding intelligence. We have now reached the age when we have begun to ask questions. We want the facts of life. All of them. And all at once. There's so much to know. And the knowing is no longer the result of an inner compulsion. It is now a social necessity. Unless one has a smattering of every sort of knowledge—and it doesn't particularly matter if it's right or wrong—one is simply left behind in the conversation at the bridge table.

Mr. Torossian's book is a sort of prospectus for those who are starting to explore the adept's learned maze. As such it is simply enough written with much space used upon what are, in the end, obvious enough matters. One fears that it will probably convince the innocent that he has already arrived at the heart of the mystery when he has finished the book. For such the Guide defeats its own purpose. For those, however, who are willing to accept it as a first step on a long and tortuous path the author has provided an excellent bibliography to work with.



## MANTELS FOR FIRE-WORSHIPPERS

(Continued from page 30)

**ANTIQUE XVIIIth century Adam** mantel of white, black and gold marble, with inserted black basalt and white Wedgwood medallions. Edward F. Caldwell & Co., Inc.

place is demanded, carved a bit, in harmony with the paneled walls, and in a wood rich in color or ornamentation. And of course a stately French living room or boudoir would demand a delicate Louis XV or XVI mantel, with carvings and garlands and classic pedestals. The really Modern room demands absolutely the utterly Modern fireplace, having more a suggestion of interior architecture than decoration, and becoming an integral part of the construction, unless, of course, the room is being made over. Then the chimney-breast can be kept very plain, the shelf square cement, and the fire-opening rather small and of the same cement as the shelf. The flat chimney-breast could carry a Modern painting

with an abstract subject in brilliant colors.

It is not a difficult matter today to find excellent examples of various period mantels, both originals and reproductions; so that, in remodeling a house, or refurnishing an apartment, look about carefully and make sure that your fireplace is going to start your decorative scheme so that it will be not only a comfort, but an esthetic joy, and give you the satisfaction of fundamentally good decoration. Of course, there is an immense variety of color in these mantels, as well as material—marble, wood, carved stone, brick, concrete, etc.; and the material must suit the design as the design does the color scheme.

**MODERN DESIGN IN EMBROIDERY.** By Rebecca Crompton. Edited by Davide C. Minter. With text illustration and photographic reproductions of examples worked by the Author. Reviewed by Jay Christie. 72 pages. Charles Scribner's Sons, New York.

Mrs. Crompton, the author of this delightful handbook, is an examiner and occasional inspector in Womens Crafts to the Board of Education in London. She writes therefore from the richness of her own experience. In this book she shows, with examples of her own work, how the craftswoman can become a creative artist. It should be a revelation to those who never realized what a vast field could be opened to a skilled embroider, and what rich effects could be obtained through applying new designs.

**LATER BOOK PLATES AND MARKS.** By Rockwell Kent. 85 pp. Pynson Printers, New York.

This beautifully wrapped package under the category of "Collectors' Item" is priced \$10.00 and contains eighty-four book plates, illuminations, initials and vignettes. Although the contribution is in a light vein, it gives us a glimpse into the inner workings of the artist's mind. The artist-author prefaces his book in a semi-subconscious "stream" with an apostrophe to the bitter New England winters and the hardihood and

privations of the natives. Then it would seem that Mr. Kent closes the door of his retreat, and like an amateur actor before his mirror lets forth a spate of words "Ha! waiting for me in that abandoned house, that misanthrope's retreat, waiting for my return with patience that mocked the passage of time, waiting there—" etc., etc. Then follows a series of book plates and marks sans ideas. Their only significance is that Mr. Kent has abandoned his previous pen and ink technique of imitating wood blocks and is now concentrating on the medium itself. The public has long accepted this artist's stylized draughtsmanship and has been subconsciously waiting for the time when it would express itself significantly, but although the recent activity of Mr. Kent in his expressed philosophy and social declarations bespeaks a disturbed and thinking mind, the minute he sits at his drawing table it would seem that all social consciousness and the spirit of protest which he has championed orally, leave him completely; there is not the slightest evidence of it in his work. There was a time when we expected great things of Mr. Kent—upon his return from his first Alaskan trip—; perhaps the ovation he received then from both public and critics was too much for him.



## REJUVENATING OLD RANCH HOUSES

(Continued from page 18)

into molds to dry. As slipshod as the method sounds, it must have been a good one, considering how well the mud bricks have withstood the ravages of time. It is true that adobe walls have cracked and fallen during severe earthquakes, but the consensus of opinion is that the fault was in the house foundations. They were not, in many cases, strong enough to sustain the heavy weight of the walls. Seeing is believing. To appreciate the weight of the walls the houses must be inspected. On the ground floor, walls are usually three feet in thickness and on the upper floor, two feet. The walls are laid with mud mortar joints approximately one inch wide. Pottery and tile chips were used with the mortar to give greater strength.

The walls of many of the better houses were covered with mud plaster which was smooth in texture. Next, they were whitewashed once a year to protect the surface from rain. In later years, they used lime plaster, often marked off in blocks to imitate stone. The whitewash, done in pastel colors, not only included the walls but the eaves, rough woodwork and the under side of balcony roofs.

Roofs varied. Where redwood was abundant, hand riven shingles or shakes were used. Where good clay was found, the house usually had a tile roof. A house built with shake or shingle roof often later was covered with tile. Balconies were sometimes covered with shakes while tile was used on the main roof. Odd as this seems, the purpose, that of relieving weight, was sensible. Today most of the old tile roofs are gone. These early tiles became valuable and owners, in financial stress, have been known to sell the roofs from over their heads to those willing to pay the price for the beautiful old tile, to use on their modern homes. More often, if the house was unoccupied, ruthless pillaging has left the old-timers stripped of their head gear.

Balconies were of three types. The most common had supporting posts from the ground to the roof, such as may be seen in the old Larkin house in Monterey. The second was the cantilevered balcony with posts supporting the roof, and the third, which is rare today, was the cantilevered roof with

no supporting posts. Almost all balconies and verandas had closed ends of vertical boarding or lattice-work, which served as a partial protection from the wind.

Exterior doors were often in narrow pairs as may be seen in the illustration of the old McKinley house in Monterey, now occupied by the interior decorator, Frances Elkins. Interior doors were of various sizes—usually five foot nine inches in height. Wrought or cast iron butt hinges of different designs and sizes and simple surface hinges were used on interior doors. Through the years, this attractive early hardware has in many cases been replaced. Enough remains so that we find excellent examples of the simple yet charming iron work done by these early settlers.

The wide hand-hewn pine planks of the second floor, and the hewn joists that carry them, usually form the ceilings of the lower floor rooms. Upper floor rooms had ceilings of wide pine boards with beaded joists. Wooden lath was still difficult to obtain. Floors of the lower rooms of the houses varied, some were tile, but mostly they were wooden.

Refinement is expressed in the double-hung windows with panes, Colonial in scale, averaging eight by ten inches in size. Windows were usually set flush with the outside of the wall; the deep reveal, splayed about ten inches on each side and often paneled, was on the inside, forming a bay window. Shutters were used either on the outside or on the inside. When inside, they folded back against the reveal.

Interior walls were invariably white with the ceilings painted light olive green, warm gray or blue. Woodwork was white, cream or gray-green. Fireplaces were built for heating rather than ornamentation, with their mantels sometimes painted the color of the woodwork but more often dull black.

Although we think of the Monterey houses as two-story structures with an upstairs balcony, there were also the one-story Monterey houses. Built with many wings, they, too, have their deep shaded verandas and those planned to receive the sun. Two of the best examples to be found today of this style are the de la Guerra house in Santa Barbara and Los Alamos ranch house of Dona Serena de Koch, a granddaughter of José de la Guerra.

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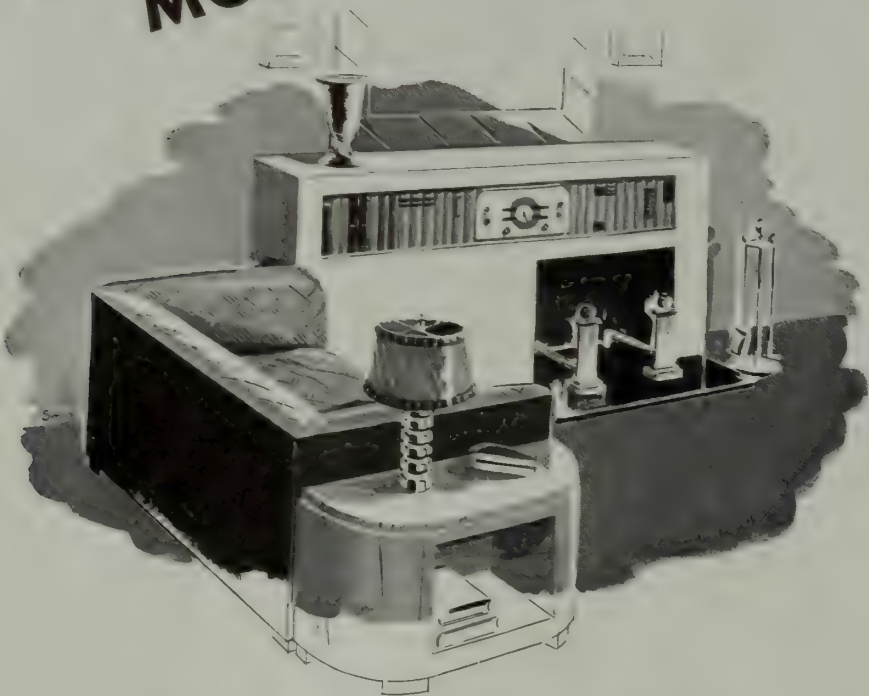
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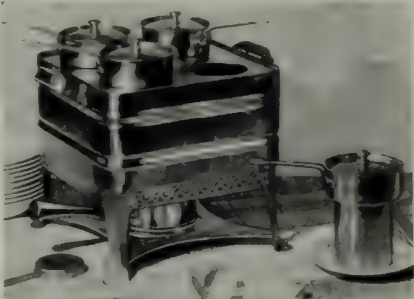
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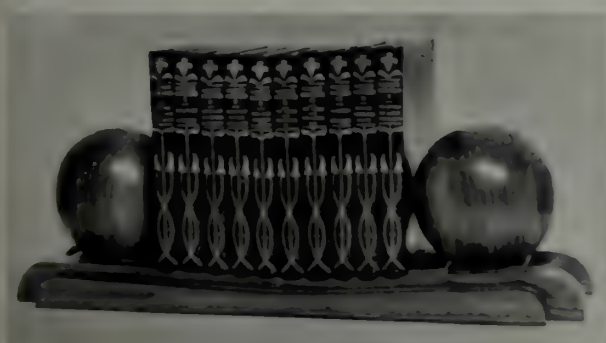
# TALKING SHOP



THIS group, we would have you know, is one of the finest pair of modern Chinese figures in the United States. They're of French porcelain, executed in delectable colors. The lady, who has a mandoline at her feet, is costumed in red, blue and gold on white, and the gentleman with the drum wears turquoise, purple-red and yellow. W & J. Sloane. Photo by Demarest.



IF there's an inveterate yachtsman in your ménage, you can keep him quiet for some time by donating these sea-going accessories to the cause. The waste-basket, bookends, address book and scrapbook, all of leather, are appropriately inscribed with brilliant code-flags. Abercrombie & Fitch.

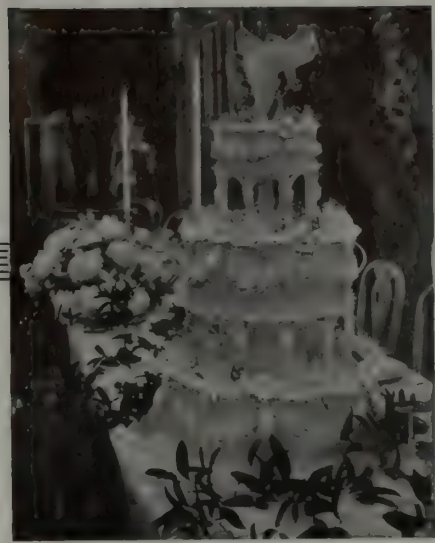


HERE are some very smart bookends for streamlined readers. The hand-rubbed solid walnut balls are adjustable and easily manipulated, so that all the other books won't collapse utterly if one is taken out. They were designed by Manville D. Smith, and are exceedingly decorative. Universal Novelty Products Co.



A FEDERAL type mirror is always impressive in an entrance hall or over a console table. This is an unusually fine one, made of mahogany and trimmed in antique gold metal-leaf, with the traditional eagle haughtily topping it. If you're a lover of Americana, you should go for this. From H. Sabel & Co.

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## REORGANIZING YOUR LINEN CLOSET

(Continued from page 34)

cate pattern of drawn work. At Littwitz.

For luncheon and less formal affairs, doilies are a little newer than anything else. Have one decorated with bright field flowers to set off the colors of your dining room walls. And another set of large simple linen squares, edged with lace to go with your patterned china. These two will give you a nice variety for your gayest luncheons or Sunday night buffets. Both from Léron.

Next on your list, put a whole new set of towels for the bath. Nothing is easier than to change the whole color scheme of this room. And it makes you feel thoroughly re-decorated. A glimpse of bright new colors here can condition your whole day. Ask any color engineer! Get a whole new ensemble of bath towels, face towels, wash cloths, and a mat for the floor in some soft but definite pastel that blends with your wall color. And choose a color as remote as possible from the ones you have used! For a change of color is almost as good as a change of climate. Try polka dots, or a big splashy plaid, or a bright bold check—you'll find them brisk and cheerful designs to live with. And there's a particularly nice new pattern with a sharply contrasting border, known as Swing. All these are from the Cannon Mills. Another good-looking set has salty bubbles and a bounding ocean wave for its motif, and comes in good strong hues, which'll give you new ideas for whole color schemes. Turquoise with peacock blue-green, powder blue with camelia red, for instance! Then, too, you'll want a few new guest towels for good measure. One amusing towel we saw recently has a whole row of daisies blooming on it. Another has three very delicate blossoms on squares of lovely drawn work. Both at McCutcheon.

When you come to the kitchen, you'll probably want to be very brisk and workman-like. Choose a good quality towel here, even if you have to pay a little more for it. Try to get pure linen, a sturdy heavy grade that will keep its texture firm even through all the grease and grime of everyday wear and washings. And

be sure to ask, when you buy it, if it's strong fast color—because nothing looks more anaemic than a glass or kitchen towel when its colors have run or faded—you know the old tag "limp as a dish rag." Wellington Sears has an unusually nice towel of splendid quality with the color confined to strong fast bands at the border which is particularly satisfactory. It comes in white with bright crimson, green, blue, or orange borders.

When all this is accomplished, when the last towel is folded firmly away and the last bit of exquisite linen is tucked into its place, you'll feel like a woman reborn. You'll have such a sense of satisfaction, such a feeling of accomplishment—as though you'd done your good deeds for a year to come. You'll have, too, the serene knowledge that your home is a secure and well-furnished haven against all that the New Year may bring. And we join the editors in hoping that that will be a full measure of happiness and content!

## AN EXPERIMENT IN REMODELING

(Continued from page 12)

like a cupboard, so that the whole contraption can be neatly folded away into the wall.

Nothing is more important in such a house than the setting which surrounds it. Here the architect has done a particularly fine and restrained job. The rear of the house has been provided with a flagstone terrace which gives on to the living room by one of the two back doors. Here, in plain wooden garden chairs, owner and guests can gather for an afternoon drink, a morning breakfast, and get a fine view of rolling descending lawns. The flagstone motif is repeated again in the walled garden which flanks the other side of the living room. The planting consists largely of well-spaced shade trees on closely shaven lawns, the combination which is, of all others, the most strongly reminiscent of England's peaceful Surrey. The driveway leading up to the front entrance is graveled, and of course curving. The total effect is one of somnolence, proving once again that good taste in architecture, as in most things, is quiet taste.

## EAT 'EM ALIVE

(Continued from page 13)

falling leaves, or any other touches given it by something not suited for its *menu*. Incidentally, under the influence of ether, the hairs do not move at all.

The *dionaea* or Venus' Fly-trap is said by Darwin to be the most perfectly adapted of plants, though it seems to be dying out and is only to be found in North Carolina. It has pairs of tiny leaves edged with spikes like fingers, which snap together when an insect crawls between them. As it gives out no detaining secretion, it is sensitive to the slightest touch. It does not, however, close tightly; very small insects can slip away between its sides. This is because the "hands" stay shut for some days in order to digest the food which they hold, and die after this has been done several times. Therefore it is important that they shall keep nothing which is not a worthwhile addition to the plants' food.

The *sarracenia*, or pitcher plant, (including the Darlingtonia, the California variety), is the most fiendish of all. This plant, the leaves of which resemble the pitcher which gives it its name, tempts insects into it by a sweet fluid which attracts them. Their descent is made easy by a leaf-lining of long slippery hairs, pointed downwards. When, however, they try to climb back, they find these hairs turned against them—a *cheveau-de-frise* which keeps them in their diminutive oubliette, to use the language of the mediaeval torture chamber, to which the arrangement seems akin. A further refinement is that at the top of the "pitcher," away from the entrance, are white dots: so that any prisoner who might manage to fly upward would take this white light for that coming from outside and would exhaust himself in seeking an exit in the wrong direction.

There are other varieties of these carnivora, though most of them are not available for general growing. Of the family of the sundew are the *drosophyllum* of Portugal and Morocco, the *roridula* of Africa and the *byblis* of Australia, all of which catch their prey by a sticky excretion from their glands. The *nepenthes*, which grow in West Australia, and in the islands from there to the

Malay peninsula, are enormous climbing plants, often twenty feet or more in length, bearing "pitchers" sometimes as much as two feet long. When grown in hothouses small rats and mice are often found in them, and these, apparently, are welcome additions to their tables. Oddly enough, however, all these plants seem to thrive well for long periods of time without meat diet.

The water, too, is not free from these brutal little creatures. The *aldrovanda*, an aquatic *dionaea*, catches its prey between leaves which snap together like the sides of a mussel. The *utricularia* or bladderwort is even more ingenious. The sides of the tiny bladders from which it gets its name, as they grow, are pressed inwards by the pressure of the water, making the sides concave. Each bladder has a little mouth, usually tight sealed and surrounded by tiny spikes. When a wandering animal touches these antennae, the leverage forces the bladder-mouth open, and the intruding water takes with it the offending animal as well as anything else which may be in the neighborhood. The bladder then becomes round, but as the contents are digested it contracts again, and in a few hours at most is ready for its next meal. When shut, the bladder-mouth is so tightly closed that tiny water-animals have been found held by a foot, unable to escape. These curious plants may in many cases, be had from growers, and may be grown satisfactorily in saucers in the house. Their roots are small, and in some cases practically lacking; indeed, it is said that they developed their carnivorous tastes because in the struggle for existence they were driven out of everything but the most infertile ground where the soil afforded them little nutriment. They should be placed on a bed of sphagnum moss, which should always be kept wet; and if drooping should be set in a cool place, since warmth and dryness are their chief foes. The pitcher plants are fond of sand, and when planted in the open it is suggested that a place be made for them in a brook on live sphagnum under about three inches of water, where the other carnivora may also be set out. Propagation may be by seed, root division or, with the sundew and the Venus' flytrap, by leaf planting.



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Photo by Garibou George S. Steele, Architect  
A Victorian living room. The very wide Venetian blind is of white, with dark-toned severe draperies on either side. Some fine old carved pieces of Belter furniture are shown upholstered in satin and damask. The frames painted white give a modern note to the room.

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## OLD ENGLISH PEWTER

(Continued from page 29)

with washing with acid the underside of specimens, giving almost the dark gray color, but not the texture of the genuine patina. The effect of age was given to the bright parts by countless small dents, scratches and knocks, which, with practice, can be recognized. The dies used by pewterers were probably cut from steel, an expensive process; and this has so far been against the forger. The most recent fakes seem to have these small sought-after circular marks chiseled out and rubbed down—a difficult and costly business. I lately came across a large would-be XVIIIth century circular salt so treated.

The Romans may have made spoons of pewter, but no specimen has come to my notice. They seem to have preferred bronze, as the harder metal.

In the Middle Ages, spoons, fingers, and perhaps a hunting knife, completed the equipment at the dinner table. Meat was not served in joints, but cut up and stewed and brought to the table in bowls. Individuals generally carried about their own spoons, and thus there was a

sentiment about such articles.

Pewter spoons had their small maker's marks stamped upon them; and the position of the marks followed the fashion on silver spoons.

The late Mr. Hilton-Price wrote a small and interesting book on base-metal spoons, and he considered that a much-worn pewter spoon in my collection dated from the XIVth century. The Gothic pewter spoons are of delightful proportion, with varying knobs and fig-shaped bowls. A common type of spoon of the XVIIth and XVIIIth centuries has a rather large circular bowl, and is generally of Continental make.

While most of the shapes of silver spoons are found in pewter corresponding in date, there are one or two found in pewter and not in silver. There is the XVth century maidenhead spoon, showing a lady in the horned headdress of about 1430; and, in later times, the spoons of William and Mary and Queen Anne had portraits of the Sovereign portrayed upon them.

The pieces illustrated in both instalments of this article are in my collection, and are fully described in the captions.

## HEPPLEWHITE

(Continued from page 23)

room ornaments. An illustration of a dressing mirror of the period is given in this article. It is of simple type—and true to type. It might pass as Sheraton, but the writer prefers Hepplewhite as an ascription. The oval glass and curved supports are exactly as shown in the "Guide," where the swing glass is supported on a serpentine-fronted stand, instead of a half-circular one as in this illustration. A design book naturally shows the elaborate form, while the carrying out by the artificer is quite another matter. This stand was undoubtedly intended as a fitting companion to a bow-fronted dressing-chest.

History was repeating itself in regard to furniture design in 1788. Many Chippendale designs of 1754, if actually within the range of workshop politics, as the great Thomas Chippendale asserted, were apparently too expensive or too elaborate to attract the average buyer. Any piece of Hepplewhite furniture which attains to the qualities shown in the Hepplewhite book, naturally possesses an appreciating value.

## BARN INTO PLAYHOUSE

(Continued from page 20)

strips. The draperies feature a design of gay mallard ducks. This is rather a personal note; for, of all their livestock, the mallard ducks were always the Garvericks' favorites.

The walls of the bedrooms are of parged plaster, in natural color; and the floors are of pine. A similar floor is used in the game room on the balcony. The bathroom walls are of linoleum, with asphalt tile on the floor of the first story bath, and linoleum in the second-floor bathroom. Asphalt tile is used on the kitchen floor.

The house is now heated by a direct-fired warm air furnace, with an oil burner, and an air-conditioning and humidifying system. It is equipped with all sorts of modern appliances, including a monel metal kitchen sink, an electric water heater, and an electric refrigerator and range.

The adjacent grounds have been planted to accentuate the important architectural features and to bring the house and gardens into closer unity. The old driveway has been sodded over, with the planting area marked off by rocks set in the sod.



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# ARTS &

# DECORATION

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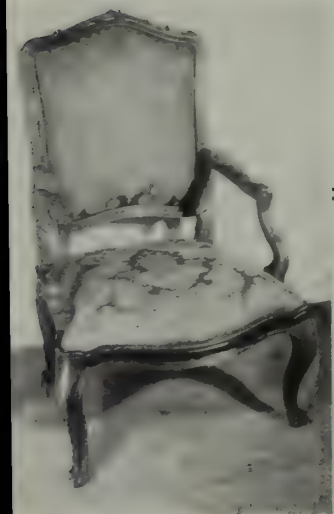
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## Antiques for the Home

By GILES EDGERTON



**M**R. JOHN HUTAFF'S home is not only his castle, but his place of business. His living room is unique, paneled in an almost unknown wood, called *comino*, which has a slight tortoise shell effect. The color is rich brown, with a sort of illusion of transparency here and there, and the grain mottled, like tortoise shell again. This wood was identified as probably from South America by a wood expert who unfortunately died just as he was about to get more data on it. Dealers are cognizant of a few small pieces of *comino* here and there, but Mr. Hutaff's paneling is probably the largest known.

The room is from a New York house, all veneer on a heavy base, with early 19th century elements of decoration . . . wide mold-

**A**N unusually small Queen Anne secretary of walnut, with leaf and tassel handles. Its size makes it eminently suitable for the modern apartment. From Ove V. Nilsson.

ing around the panels in the form of straight festoons or garlands in lo relief, parallel by a narrower Greek leaf molding and Empire capitals topping the pilasters.

On the same floor with the *comino* paneled living room is a French salon with painted paneling. On the floor above, a Louis XV sitting room is paneled in oak with moldings and carvings that have a Provincial feeling, and yet are not really Provincial as we usually think of it. Perhaps the room is more accurately described as of the chateau type, which brings to mind more elaborate, yet still informal, country living. Then, in the basement, there is a



**T**HIS rare antique teapot was made in Edinburgh in 1780. It is set on a silver stand and flanked by a pair of lotus-patterned Sheffield candlesticks dating from 1792, and four delicately pierced salt bowls, made in London during the reign of George III. Charles E. Richart.



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## Antiques for the Home

rich Jacobean dining room, entirely 16th century, both paneling and furniture.

From this Hutaff collection—and home—comes the Sheraton card table which is illustrated. The first thing that strikes your eye is the lovely arc supporting the table, made airy and somehow metaphysical by its intersection of the circle. The mahogany, which is in beautiful condition, is decorated with unusually wide rosewood bands, the inlay carried down all the way to the brass claw feet.

The Queen Anne walnut secretary, illustrated, from Ove V. Nilsson, is so small—only twenty-six inches wide—that it might have been designed with a modern apartment in mind. So small a piece rarely comes down to us from those more spacious days, and should be made doubly welcome—for its considerate size and for its dignity and rare collector's interest. The handles are in the



ANOTHER card table, from Pennsylvania, dated about 1750. It was made by William Savery, the illustrious Colonial cabinet maker, and is as remarkable for its small size as the Queen Anne secretary on the opposite page. From C. W. Lyon.

of them all is eight inches in diameter, an Imperial Yellow bowl of the K'ang-hsi period.

Another small piece, also unusual because of its size, is a card table (this time from Pennsylvania, not England) at C. W. Lyon's. Dating from about 1750, it is attributed to William Savery, the famous Co- (Cont. on page 41)



THIS beautiful Sheraton mahogany card table is supported by a graceful arc, and is inlaid down to the brass claw feet with wide rosewood bands. It comes from the combined shop and home of John H. Hutaff, Inc., which is a veritable collector's paradise. Photo by Demarest.

with simple key escutcheons. Originally, the panel in the upper part was probably leaded glass, but has been changed, the better to display fine books or porcelains.

The little Queen Anne armchair is covered with needlepoint on back and seat, is comfortable to sit in, and thoroughly at home with the secretary.

On the secretary shelves are displayed several handsome Chinese bowls: that on the top shelf is a rare circular pottery dish of the Ming period, with the peony and leaf motif in turquoise and yellow on a blue ground; on the shelf below is a pair of Imperial famille rose Pekin graviata bowls, a very rare one with a fine rose ground, the other in yellow, both six inches in diameter; the largest



A GROUP combining four styles of English furniture design. The chair at the left is Chippendale, the one at the right Hepplewhite, the cabinet is Regency, and the two wall lights Adam. Each of these pieces is unmistakably fine of its kind. George Blundell of London.

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THE dining room extension which was added to the main house. The terrace is a sequestered spot for dog-day relaxation, and makes a delightful outdoor dining room as well. Willow trees furnish lavish shade, and the picket fence makes it seem snug and protected.

ON the opposite page is the façade of the little guest house, which was designed to match the main building in everything but size. Its proportions are notably graceful and generous, and its white clapboarding looks crisp against the "English" green of the Connecticut landscape.



## A CHIP OFF THE OLD BLOCK

A Connecticut Home with a Guest House Built to Match

By ALAN JACKSON

A SHORT time ago, a Greenwich, Connecticut, client came to Eldredge Snyder, architect, and gave him two problems. His solutions to these problems are hereby presented for your inspection and pleasure.

The client owned a fairly large one-story house, clapboard and shingle roof, set in a lovely willow-clustered lot. To the large house he wanted an addition—a dining room. Also he wanted built a smaller house, likewise one-story, for use as a guest house or for servants, and capable too of operating completely independently.

Of necessity, the dining room addition had to be small. The plot dictated that anyhow. As you see in the frontispiece, he added a small unit to an already existing wing of the house, placing it at right angles so that it formed the familiar L-shape beloved of architects, and giving him the opportunity of creating a delightful flag-stoned porch, shaded and fenced, and enlightened with summer furniture.

The interior shows deft handling of a well-known archi-

tectural axiom: to make a small area seem larger, use glass and mirrors. The wall that faces the porch, therefore, is almost entirely glass. And the mirror set in the sideboard piece, reflects this glass area and the room itself; in effect doubling the size of the room. To even the casually trained eye this is at once obvious. But so cunningly has the architect contrived this familiar trick, that it in no way obtrudes. This is the mark of its excellence. Doing it with mirrors is an old stunt but in the last ten years or so we have seen it paraded flamboyantly whenever we saw the work of an architect who copied the "style" of modern without fully realizing its intellectual presuppositions. "Put nothing but glass on one wall, cover another with a large flat mirror and you have sunlight, gayety; the outdoors coming indoors." All of which is nonsense, because nine times out of ten you have to drop the blinds on a sunny day lest you be blinded. Here the method is used sensibly; it is really not a trick; it is an able architectural solution. And mind

ELDREDGE SNYDER, ARCHITECT

Photos by Gottscho







THE guest house has a terrace too, as well as a picket fence. The angle in which this enclosure is set is made by the laundry and kitchen quarters, which are at the rear.

BELOW: Another view of the front of the guest house, so cleverly planned to harmonize with its "parent." The doorway is plain and yet inviting and seems to welcome heartily the weekend visitors who are to be sheltered within.

you, it is used in a Connecticut house, of clapboard and shingles. Look at that dining room photograph. What is there modern about it? Only this. It has used the best of modern thinking, remaining, withal, completely in accord with the furniture the owner wanted to put in it. Don't ever let anyone tell you modern is a style. It isn't.

You can see at a glance what the exterior of the other house is. Compact, charming, it too is set among trees that cast the lace shadows on its plain shingle roof, its plain white clapboarding. Here, of course, the architect's problem was more difficult. He was building an entire house. He had to keep it in relation with the other house which itself was only one-story high. The scale as it turned out was perfect, the littler house complements the other and does not interfere with it.

There are trees all around, and this somewhat forced

the architect's plan. It was a fortunate persuasion because he was able to avoid the monotonous square plan of most small houses (box after box in row after row—you have seen them) and arrive at a plan which is perhaps closer to a U-shape than to an L. You enter into a living room. At the left are two bedrooms and a bath. There are also a couple of bedrooms and one bath off to the right. There is a kitchen and a laundry. In case the owner wants an addition a small wing may be added to the laundry for use as a trunk storage room or cedar closet. For the time being the laundry itself may be thus used. So small a house necessarily precluded the use of a dining room which is almost always waste space in small homes anyhow. However, a corner of the living room may perfectly well be used for this purpose; or on warm days a part of the court.







THE dining room of the main house, which opens off the terrace. The decoration of this room is especially noteworthy for its felicitous combination of rather formal French furniture and a simple Early American setting.

BELOW is the floor plan of the guest house. It is very compactly and conveniently designed, and there is no sense of crowding. There are plenty of closets and bathrooms, too. In fact, the whole place, though small, has a sense of easy spaciousness about it.

Now realize what you have in this tiny house. Completely comfortable sleeping quarters for a minimum of four people. Two bathrooms. A kitchen. A court, a general utility room, and the large central living room. This house is roughly in the cost range of the houses currently being built with aid from the Federal Housing Administration. And yet I remember seeing no FHA house that had the fluidity, the charm, the rambling feeling (which is the soul of the one-story house) of this one. Its plan is perfect for its location and for its use; furthermore it is flexible so that it could be adapted to different individual needs.

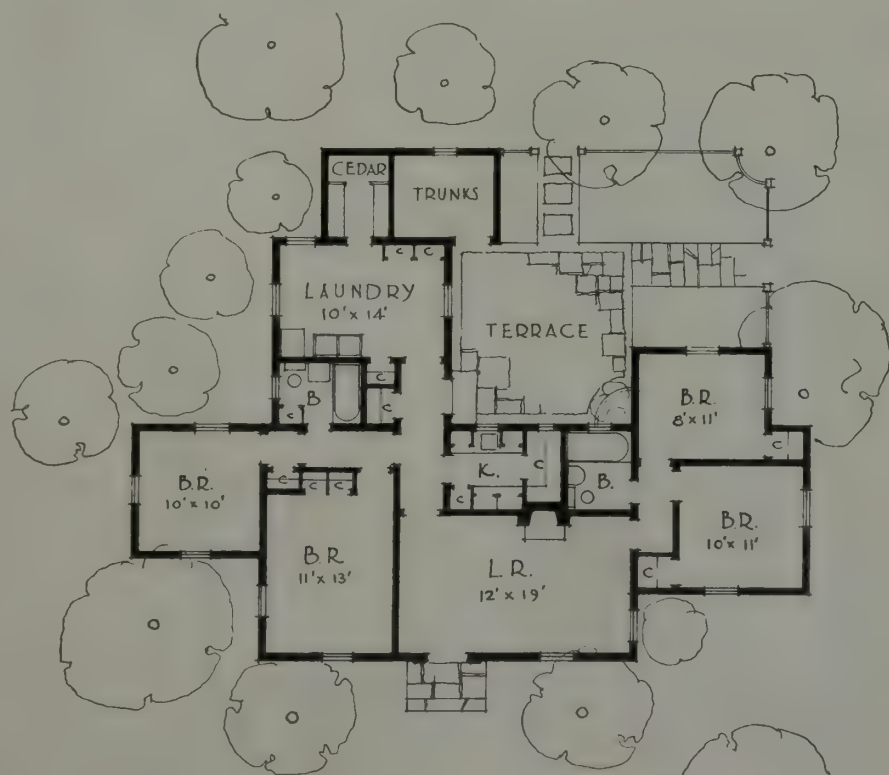
It is a pity that most model houses are anything but models. This one, however, should be one. It is a gracious little thing, appealing, and certainly an ornament to the land on which it stands and to its bigger related house farther along on the site.

Guest houses, as an architectural development, are a curious and interesting phase of very modern social existence. Formerly, in this country, and I think very largely everywhere, guests were invited because you wanted to see them and visit with them. We used to want nice long talks by the fire. We were fond of special people, and we wished them in our homes. We welcomed them cordially, and, if they stayed on a little longer, we were proud and happy. Today, we build them an entirely separate house. They are invited on schedule, and they come and go according to the train-time which has been set by the hostess. She rarely meets them at the station, and, if they leave in the morning, she is not on hand to wish them godspeed. The chauffeur and maids look after their comfort, and the hostess, in her loveliest gowns and charmingly arranged own home, greets them on occasions, for luncheon, perhaps, for dinner, certainly, for badminton or tennis or a swim, as the geographical location may suggest.

It is pleasant in a way, this guest house business, because it relieves you of the long strain of being "delightful guests." You only have to be delightful periodically; and

you don't have to look beautiful all the time—just on certain occasions; and you can rest without anyone knowing it. Altogether, it is pleasanter, perhaps. You can be much more self-indulgent, but you certainly don't visit with your hostess, nor do you get to know her any better, or to enjoy and love her children. You give up something, and you gain something.

But the modern guest house has come to stay, and so we can make the best of it. And we think, if we find life more easy in the guest house, possibly our hostess finds it less complicated to have us there. And we go away knowing that we have never bored her, and that, loving her environment, she may want us to come again. And so, of course, the guest house today is beautifully adjusted for comfort and peace, with every modern convenience, fresh and gay and completely at our disposal.







# ADVENTURES IN FINDING CHINESE TEAPOTS

By JANE SHERRARD

THIS tall-handled teapot dates somewhere between 1723 and 1732, during the reign of Yung Ching, and belongs to the *Famille Rose* group of porcelains. True to its type, this piece is a subtle blending of rose and gold in color.

REALLY notable private collections of Chinese porcelain are few and far between, except among very wealthy art patrons, or in the donations of contemporary Midases to museums. This is, of course, because the ceramics of ancient China are as rare as they are magnificent, and accordingly beyond the reach of the modest collector. Nevertheless, it is possible, if you confine your search to one type of article, such as carved elephants, or jars or vases, instead of attempting a general gathering together of a single art expression of a period, to achieve a precious and distinguished collection.

Such a collection is Mrs. Edna H. Kern's. Mrs. Kern, who is a decorator, "knows her Chinese," so to speak, is a discriminating connoisseur, and specializes in Chinese teapots. During the course of her travels over the world, she acquired a number of extremely fine examples; and each acquisition was accompanied by an adventure almost as unique as the teapot itself. Without a single exception, her teapots were found where they might least be expected.

Her tall-handled teapot, for instance, turned up in a cellar-way antique shop in Rio de Janeiro, where it was offered as a pin receptacle because the top was missing. With a true collector's persistence, Mrs. Kern literally "snooped" around for hours, and was finally rewarded by

finding the top, almost unidentifiably covered with smoke dust, in the living quarters at the rear of the shop, where it had been used as a candle snuffer. Fortunately, a little careful cleaning revealed a piece quite as good as new. It was the only thing of real value in the shop, and the one object which the proprietor considered worthless.

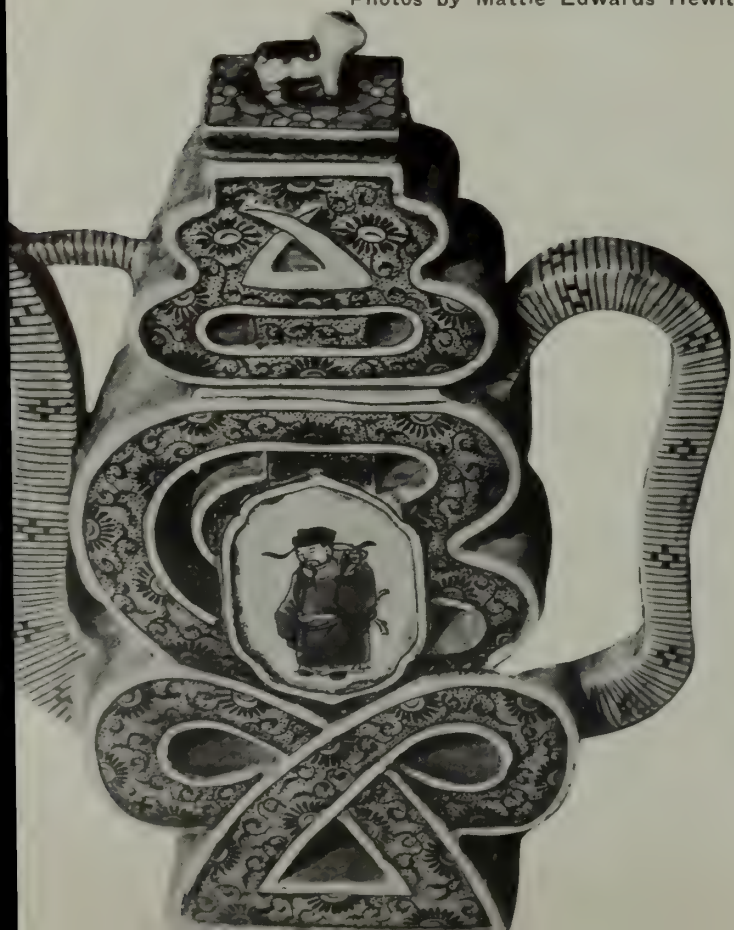
This teapot dates between 1723 and 1732, during the reign of Yung Ching. Although this emperor ruled for only thirteen years, his period was particularly noteworthy because he took a personal interest in the Chinese Imperial porcelain factories. Also, with porcelain, much depends on the potting, and this process, at that period, was superior to any that had been done before. The rose color from gold was discovered, and this gave birth to the famous *Famille Rose*, of which this tall-handled teapot is an example.

Her parrot and half-moon shaped teapots Mrs. Kern acquired at the same time in a highly unexpected fashion. In Algiers, where one expects to find nothing but jewelry, she stopped with some friends for a meal at an isolated wayside house. The food itself was quite uninteresting, but the surroundings were adequate compensation. The brick kitchen, where the table was laid, was overrun with chickens, who were quite casually going about their business of laying eggs and scratching for food. Among the variety of receptacles from which the native wine was poured was a "Speaking Bird" teapot, its Oriental dignity prevailing amid the chaos of combined kitchen, dining room and chicken coop. The owners of the house, who were East Indians, were only too glad to sell the teapot to the "crazy American"; and, being opportunists, promptly claimed to have many others of equal value. However, their idea of Chinese porcelain teapots seemed to include everything from buckets to bottles, and only one other piece came to light behind some badly battered French pewter—the half-moon teapot.

The parrot teapot is difficult to place precisely. It has many characteristics of Ming, that turbulent dynasty which reigned between 1368 and 1644, after Hung Woo, a one-time Buddhist priest and son of a laborer, freed his country from the tyranny of the Mongols.

During this period, the progress of porcelain manufacture

Photos by Mattie Edwards Hewitt



OUR collector's *Famille Vert* teapot is intricate and fascinating in shape. Its coloring is a soft green with suggestions of blue, and it belongs to the days of the Emperor Kang-He, 1661-1722.





NOT a little amusing in its implications is this opium smoker's teapot, manufactured during the reign of Keen Lung, 1736-1795. The authentic origin of the two spouts is not certain, but reason would seem to suggest that their purpose was to facilitate the tea drinking of the befuddled devotee of the poppy. —Right: This half-moon shaped teapot belongs to the same period as the opium smoker's, and its coloring is an inimitable rose and delicate white.

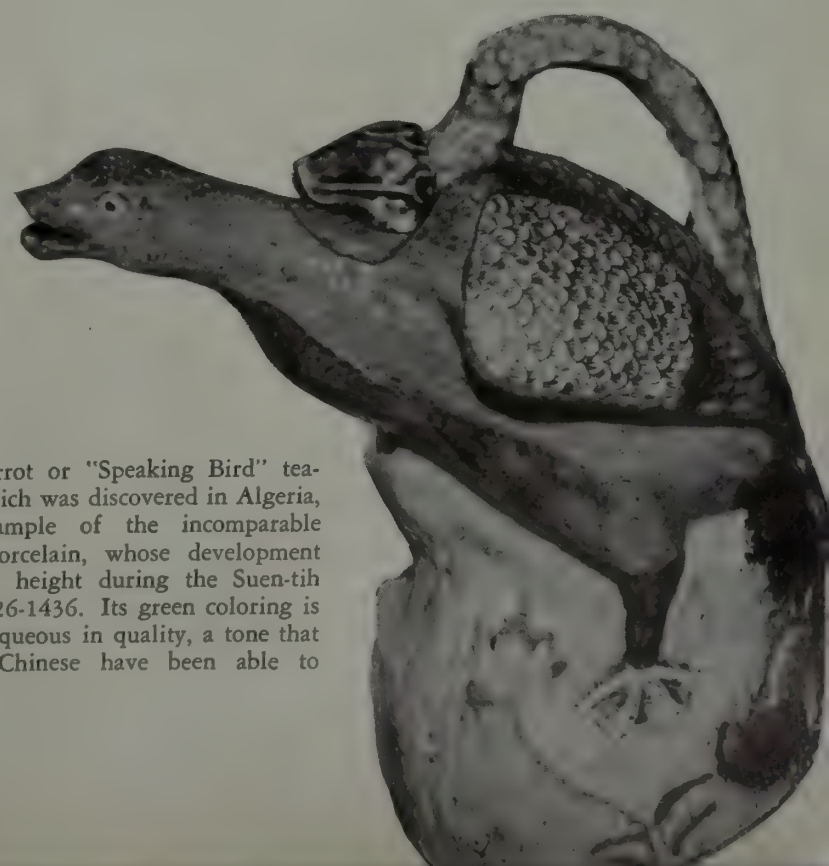


was very marked. Indeed, the Chinese themselves considered its products some of the finest ever made, and kept most of them in their own hands. Because rarely exported, there is very little to guide one in identifying them. In the order of merit, rather than chronologically, the Suen-tih period (1426-1436) was one of the highest points in the development of sea-green Celadon, the oldest color. The parrot, or Speaking Bird, must have constituted an indispensable part of every Chinese household, as it "warns women to be faithful to their husbands"; perhaps it was presented in the utilitarian form of a teapot as one of those silent, but meaningful, symbols, by which the Oriental is wont to pass on much of his wisdom.

As for the half-moon teapot, it belongs to the days of Keen Lung, between 1736 and 1795. This period was famous for the rose color and fine whiteness of its porcelains. The rose has never been exactly duplicated, but Sèvres most nearly approached it with *Rose du Barri*. Spots of this color are to be seen in the design of this half-moon teapot, which depicts a goat and skull. It is, however, most remarkable as a specimen of fine white porcelain. There is about it a slight suggestion of waviness, as though it had been left by the potter's fingers when it was turned on the wheel. The pattern is unusually clear, for at that time it was first applied to the porcelain paste; whereafter, the piece was glazed and fired with the greater part of the color under the glaze, and the finishing done in enamel on top.

One of Mrs. Kern's most prized possessions is her *Famille Vert* teapot, which has, perhaps, the strangest and most unreal story of all. She once spent three weeks in Cairo, where, by a fortunate coincidence, while wandering among the shops, she met a rather eccentric but kindly old American lady, who had lived in Cairo for some years. She was invited to the home of her new-found friend to see some of her fine old furniture. The "fine furniture" turned out to be a combination of elaborate French in poor taste, and Victorian at its very worst. The china and glass that cluttered up every available inch of space, however, was something else again—and among it was the *Famille Vert* teapot. The evening before Mrs. Kern left Cairo, the little old lady sent her the teapot as a parting gift.

But it wasn't until after Mrs. Kern returned to America and had time to examine the piece, that she discovered this intricately molded and beautifully symmetrical teapot to be a fine example of Kang-He, a period in the Tsing dynasty, between 1661 and 1722. Kang-He's reign was a most productive and peaceful one. In fact, he is the only emperor who reigned for a complete Chinese cycle of sixty years. The sixty-first year was marked by a cycle mark on all porcelain, instead of the customary *nien-hao*, or name mark. During this time, many improvements were adopted, and new colors discovered, especially in enamels. Probably the finest porcelain produced in this period was that of the green family. Classified as *Famille Vert*, it was sometimes used with blue under the glaze, surmounted by green enamel, or vice versa. The general effect is of a sort of vivid off-blue, but closer inspection establishes it as green. Marks identifying the Kang-He pieces vary, and the reasons for this are rather curious. (Continued on page 48)



THE parrot or "Speaking Bird" teapot, which was discovered in Algeria, is an example of the incomparable Celadon porcelain, whose development reached its height during the Suen-tih period, 1426-1436. Its green coloring is definitely aqueous in quality, a tone that only the Chinese have been able to achieve.





ERT M. LITTLE, ARCHITECT

Photos by Gottsc

ABOVE is the façade of the bungalow home of Mr. Ralph Plant at Miami Beach. Although situated near the center of town, this house has real tranquility, as the neighborhood immediately surrounding it is strictly residential.—Below is a detail view of the entrance, showing the interesting grilled doorway.

## A SEASONAL HOME FOR WINTER TIME IN MIAMI

By COLIN CARROLL

EASILY the most flexible form to which house architecture can aspire is in the so-called "Seasonal" home—the home built solely for summer or winter use. For it is this form which divorces the house from the need to withstand more than one extreme of temperature. Nowhere has this fact been more gracefully illustrated than in the Southern states, where latterly a spurt of new building has also meant the introduction of new styles happier in their origins than the rash of pseudo-Spanish patios which mushroomed all over Florida during the Twenties. These new styles have followed two well-defined forms. On the one hand, there has been a strong revival of the simple white-washed brick houses, elegant and sophisticated in line. And on the other, there has been introduced the bright and restful designs long indigenous to California and New Mexico.

The origins of this style are, of course, Spanish; but they have been strongly influenced by the Mexican and Aztec cultures which are equally a part of West Coast *mores*.

And since the climate of California—steady breezes and hot suns—is very like that of the Florida coast, there is every justification for an architectural migration from one ocean to the other. Which is precisely what is to be observed in the presence of this house for Mr. Ralph Plant in Miami Beach.

The house has been designed for winter use only, and it takes full advantage of the fact. All rooms are on a single level. The fenestration is governed by the sun—a great deal of window space to catch the morning sun, a more sparing use on the other side to shield the interior from the hotter noon and afternoon heat. The porch extends inside the house.

The exterior, which is finished in the conventional white with brightly colored tile roof, exhibits a fresh modernism in its lines. Particularly effective are the simple design of the wide chimney, and the use of curved surfaces at the entrance both to the house and to the garage. The windows are of the regular casement type, backed against the semi-tropical suns with Venetian blinds; but it is worth noticing how the architect has in this case made use of corner windows for two of his bedrooms.

The house is located in a well restricted neighborhood where the houses have been sufficiently widely spaced to permit of a high degree of quiet and privacy; and it is upon this fact, plus the factor of orientation to sun and wind, that the floor plan depends. The major living space of this house is not within its walls—but in the carefully groomed lawn behind it. Into this lawn the back terrace







or patio projects, covered by a canvas awning. Reaching inside the house also, the patio provides an excellent connecting link between life-on-the-lawn and life-in-the-house, emphasizing the relationship between the two. Thus the patio becomes the focal point of the plan, and provides the logic for the placement of all the other units.

To afford the appearance of space in what is in reality a rather small house, the living room is placed directly behind the patio, with the result that, from the front door,

the eye is presented with a vista which runs without interruption to the very ends of the garden. The service quarters—maid's room, kitchen, and breakfast room—are all grouped at one corner of the house, immediately beside a two-car garage. Here a finicky critic might object to the lack of a direct entrance from the garage to the house proper; but this is a refinement which is perhaps scarcely necessary in the even climate of winter Florida. The location and treatment of the dining room, however, is beyond reproach, affording as it does another wide vista from the living room, from which it is separated only by a wide arch. The master bedroom connects for convenience with the patio, rather than with the living room, and achieves a precious degree of privacy by being located on the opposite side of the house from the two guest rooms.

In the luxuriant landscape of the South, nothing is more important than color. Aesthetically, the trick is to create within doors something which will not look too flat or dull in contrast with the brilliant riot of the semi-tropical trees and flowers outside; and which at the same time will afford restful surroundings. The regulation solution has been simply to white-wash the interior walls, and decorate them with a few blackwood framed pictures for contrast. Here, however, the architect has arrived at a less conventional solution, which is nevertheless very effective. The bedrooms are floored in wood blocks—but all the rest of the house has tiles in pastel shades. These pastels are then repeated in the woodwork, walls and ceilings, and are set against the conventional whites. While such a *décor* would be debatable in a suburban house in the North, it can find for itself in this environment considerable justification.

One of the most charming rooms in this house is shown in the picture below. It is really an enclosed porch, but fitted up with the utmost luxury in very Modern style. There are large chairs, deeply upholstered, which, side by side, have the effect of a couch. And then there is a wide sofa, covered in two tones of material, light and dark, which

A CORNER of Mr. Plant's bar-room-porch, with its glass wall facing on the patio. The furnishings throughout this little vacation home are predominantly Modern.







is pulled up close to the large chairs already described, and forms a right-angle couch. Then, of course, there are pillows of contrasting colors, and an end-table quite unique in design, with a top shelf for lamp

and cigarettes, a second shelf for radio, and then the curving up of the wood to form a magazine rack, and a smaller inset shelf. It is a small table, and yet of rare efficiency. Another circular table in the room is built with a second row of inset shelves. This means that all kinds of conveniences can be kept neatly in place, and also at hand for use. The carpet is exceedingly Modern, in two contrasting tones, to match the upholstery; and there is a tall, very Modern standing lamp back of the couch, which makes a perfect corner for reading. The French doors are of glass and wrought iron, very interestingly designed, with clear glass panels that give a fine view of the tropical garden. The window is half hidden under a light Venetian blind; and of course there are flowers and pots of ivy everywhere about.

But if the day is too fine to remain in this cozy bar-room, the patio is a very luring spot, with iron tables and chairs, and fountains with little pewter figures, and magnificent foliage back of the house. To one side, palm trees lift their fronds high above the red-tiled roof; and a Spanish tile terrace leads from the patio into the bar-room, a fine place for outdoor dining.



ABOVE: Floor plan of the Ralph Plant house. The rooms are laid out in such a way as to get the maximum air and light.—Below is the patio, furnished with bright polka-dotted umbrellas and iron furniture. Behind that awning-covered terrace is the bar-room. Luxuriant growth surrounds the patio, and the cool sound of dripping water.



*A VICTORIAN IMPULSE  
MARKS THE  
PORTRAIT-WORK OF  
ANDRÉ DIGNIMONT*

In addition to His Paintings of Gentle Ladies, Old Churches and Flowers, He is Famous as an Illustrator of Modern Books, Ranking Among the Very First in Europe

Courtesy Carroll Carstairs

IN the "Tête de Fillette," this Victorianism is quite manifest in a whimsical little face that is equally naïve and coquettish. Dignimont's portraiture is marked by most vivid contrast of light and shade, and extraordinarily suave technique.

LESS naïve and more coquettish is "The Black Ribbon." A self-conscious tenderness is curiously well rendered. Dignimont has set a new fashion in Paris, with the picturesque bonnets shown in his portraits.







"DAR ESSURUR," a country home in North Africa, built after the models of the African peasant houses. It is painted pure white, and is startling against the blue sky and the not-too-distant green sea. The planting near the house is a blaze of color—flaming red, blues and magenta.

## "DAR ESSURUR"—A PLACE OF PEACE

By WILLIAM B. POWELL

THE entrance to this Tunisian house, showing a planting of many palm trees and potted flowers.

Photos by Hoyningen-Huene



TO a peripatetic person such as the Baron Hoyningen-Huene, the Tunisian coast of North Africa seemed to offer the perfect solution for a country house, unusual, picturesque and convenient, and yet remote enough to add peace and quiet to its other amenities. It is only approximately five hours away from the capitals of Europe. From Tunis, you can hop a plane early in the morning, and arrive in time for dinner in London; and it takes even less time to France—say to Candé, where the Baron photographed the Duke and Duchess of Windsor last summer.

Of course, in Paris, he is busy all the time, posing the world's most radiant women in the last word in sartorial loveliness. And when this intermittently delightful occupation becomes too nerve-wracking, the Baron calls for his plane and flies back to Tunis again.

The house pictured on these pages was designed and its building superintended, by Hoyningen-Huene himself. It is a most elegant adaptation—almost a transformation—of the Tunisian peasant style of architecture. In its extreme simplicity of pattern, it is very different from the houses





A SWIMMING pool is shown above, which passes under a series of arches and is protected from the sun by a groined roof. Below: A close-up of the roof-line of "Dar Essurur," showing the dazzling light under which the house rests at noon-time.

generally sought after by the aristocratic Tunisians. And yet, the quality of the house suits the landscape, and is so fresh and startling in its tone, that it has an air of unusual distinction.

The exceedingly thick walls are built of stone and brick collected in the neighborhood; when laid up, they were covered with heavy dead-white plaster. The doors throughout are of wood, painted white and scraped. Some of the most interesting ones have been copied from old Arabian doors, and the decorative designs are worked out by means of heavy metal tacks.

The roofs of most houses of this type of architecture in Hamamet are perfectly flat, as they are often used, in the early morning and evening, as terraces or promenades. And the roof of this house is no exception.

Some of the windows are extremely picturesque, as they are protected by wrought iron grillwork. Windows in this fashion are known as *bombé*.

The great charm of this house lies in its simplicity and its fitness of style to its background of blue sky, green ocean,







VIEW of the garden back of the house, with its many flowers, palm trees and Tunisian pottery ornaments. One of the *bombé* windows is also to be seen, with its grill of wrought iron.

and broad expanse of sand and palms. It is situated only a few yards from the pearly shore which stretches along the Gulf of Hamamet; and from the house it is only a half hour's walk along the beach to the village itself. For some years, it was a remote and isolated spot, unknown to the fashionable seekers after country homes. But, in the past few years, there has developed near the village a colony of cosmopolites who believe that here, at last, they have solved the problem of "how to get away from it all." Many of the residents of this colony are of the intelligentsia, though they are far from being of the "arty" school of thought sometimes associated with colonies which

flourish in so many picturesque sections of this country.

Their houses are roomy, many very luxurious, and completely isolated from each other. Throughout, the architects have had the good sense to adhere to the African type of building so adjusted to modern living that it has the air of sublimated Modern architecture.

At "Dar Essurur," the place of the Baron Hoyningen-Huene, the main house, bathing quarters, kitchen and servants' section are separated from the living quarters, giving the effect, seen from a distance or from aloft, of an ancient African village. The owner of this home achieves great delight and amusement by changing the color schemes of his decorations from time to time. When he first moved in, the hangings and upholstery were pure white, or off shades of white. Then, suddenly, he grew tired of this and went in for color in a big way—and the wildest, most primitive colors imaginable. In Tunis, he toured the *souks*, selecting cheap cotton prints in savage colors, such as purple, sky-blue, raw pink, orange, fireman's red and grass-green. The cushions, divans and hassocks, which are the favorite articles of furniture in most Hamamet houses, were gathered together with the utmost abandon. The result? Well, in America, it would only be tolerated in Harlem; but, in Tunis, it seems to fit perfectly against the white walls and under the brilliant sky.

This craze for color is probably a passing one, and it is quite possible that the next time the Baron's home is visited, the entire décor will have gone pastel or violently Russian.

A DECORATIVE square pool in the patio of "Dar Essurur," with the sky and the grills brightly reflected in it. The pergola opening out to it is painted pure white and covered with exotic flowering vines.







A CRYSTAL bowl and vase, interestingly contrasted in design, but both painted and engraved. The pattern at the left is almost classical in its simplicity, while the other is pearly up-to-the-minute.



THIS motif has a sturdy, architectural quality. The two solid figures are eloquent against a stylized background; and the exotic leaves furnish an imaginative punctuation. This vase is of engraved crystal.

## NEW ADVENTURES IN BOHEMIAN GLASSMAKING

THE Bohemians have long been established among the finest glassmakers in the world, and bear with them, from generation to generation, a reputation for superior craftsmanship and technique that is unshakable. Often they have been imported to other countries to initiate less experienced workers into the mysteries of glassmaking—as at Holmegaard in Denmark, for instance.

But their solid and secure position has not induced the glass-artists of Czechoslovakia to become settled in their ways or moribund in their ideas. Theirs is a craft that is always fresh, vital and growing—perhaps because they have never lost the essentially personal feeling of the real artisan. At Steinschoenau, which is a training school for the glass industry, they are turning out young, eager and accomplished craftsmen whose productions are destined to bring beauty and vivacity to many American homes.

In general, the designs characteristic of Czechoslovakian glass are somewhat less formal than the Venetian, less fanciful than the Swedish, less abstract than the Danish. They are more picturesque, a little more intimate in conception, and have a gay naiveté that is highly refreshing. They are frequently presented in bright, childlike colors, painted, as well as engraved. But, in spite of their apparent casualness, their execution is masterly, their forms symmetrical and thoroughly adapted to their uses. Some of them have a robust, rural feeling about them, as though they had been created by actual peasant folk; others are quite chic and sophisticated. But all of them have two qualities in common—originality and unmistakable distinction.

The examples shown on this page were all executed at the Steinschoenau Training School.

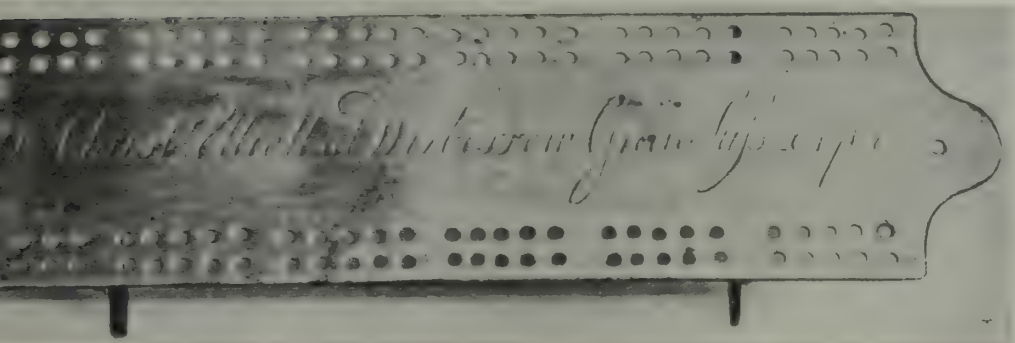
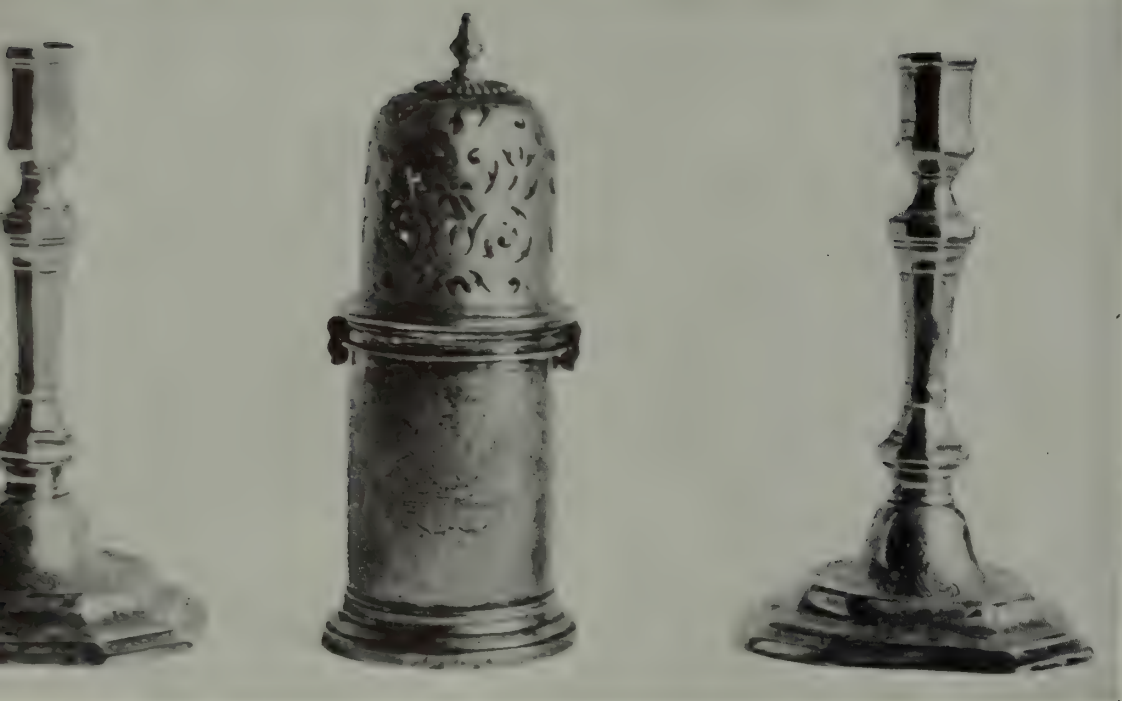
THIS crystal cup carries a picturesque portrayal of a shepherd and his flute, painted in glowing colors. It is nostalgic, as though its creator were remembering an old fairy-tale.

A PAIR of sand-blasted crystal vases, engraved in low relief with a pattern of grape-gatherers. The figures have the slow, rich rhythm of the earth; and the naively drawn clusters of grapes are strikingly luscious and alive.

Monkemeyer Press Photo Service







## OLD BRASSWORK FOR MODEST PURSES

By MAJOR C. T. P. BAILEY

AMONG the comparatively few things still within the scope of the collector of modest means are a number of objects in hammered and cast brass, such as curfews, candlesticks, warming-pans, paper-stands and similar pieces, which can be picked up, if not for a song, at all events for a very reasonable price.

Apart from their historical interest, linking them up with the days of posting houses, mail-coaches, highwaymen and other romantic discomforts of a bygone age, the bright sheen of the metal adds greatly to the charm of our rooms, giving a splash of color which is particularly effective by fire or candle-light. Needless to say, forgeries are extremely common, but not for the most part difficult to distinguish from originals. This, of course, only applies to later brasswork of the Seventeenth and Eighteenth Centuries, and not to medieval *dinanderie*, which fetches high prices, and is consequently so cleverly forged that only collectors of considerable experience should attempt to buy it. Curfews, or fire-covers, made for use with the

open hearth, are semi-circular in design, and were not intended to extinguish the fire, but to keep it smoldering overnight, thus saving the trouble of lighting it next day, no mean advantage when one considers the difficulties of kindling a fire by means of flint and steel with cold hands on a frosty morning. A very handsome curfew of English or Dutch extraction is among the pieces illustrated on these pages.

That warming pans of copper and brass must have been in very common use from the Sixteenth Century onwards is fully proved by the number of them still to be found throughout the country. Mr. Pepys, a gentleman of rather extravagant tastes, appears, from an entry in his diary, to have aspired to one of silver. "Jan. 1, 1669. Presented from Captain Beckford with a noble silver warming pan, which I am doubtful whether to take or no."

Perhaps the most interesting warming pans, from an historical point of view, are those engraved with the figure of a peacock, which is generally supposed to refer to the vulgar accusation against James II as to the legitimacy of his son, the Old Pretender. This, it will be remembered, was to the effect that an alien child was smuggled into the Queen's bed in a warming pan by a certain Doctor Peacock. After this story got abroad, some craftsman appears to have started making these peacock warming pans, which naturally found a ready sale among the Whigs of the day.

Of all the utensils made in brass during the Seventeenth and Eighteenth Centuries, the largest class seems to be formed of candlesticks. These generally follow the shapes of their rich relations in silver; and it is from the hallmarks of these latter that we are able to give accurate dates to the brass ones.

Brass is an alloy of copper and zinc, which combination of materials gives it its rich, warm gold color. Despite the fact that it tarnishes easily, it is so ornamental that its devotees are willing to overlook this slight inconvenience.

The Romans were probably the first to make brass, as the brass mentioned in the Bible was really bronze. There was also considerable pro-





TOP of opposite page: A pair of brass candlesticks and a caster from a private collection. These are good examples of French brasswork of the early Eighteenth Century. That they were considered to be of some importance at the time they were made is shown by the elaborately engraved coats-of-arms with which they are decorated.—Just below these is a brass label from the traveling trunk of Mrs. Fitzherbert, who was a temporary wife of the amorous George IV.—At the bottom of the opposite page is a brass fire-cover, or curfew, embossed with portrait medallions and tulips, which belongs to the late Seventeenth Century, and is of either English or Dutch workmanship.—This page, right: This group of pieces from a private collection comprises a soap-box, tobacco-box, taper-stick, counter-box, snuffers and stand, and a small double snuff-box. The tobacco-box is a very interesting example in the Adam style, engraved with the name of the owner Charles Moss, together with the date 1775 and the arms of York. The counter-box presents an unusual technique, partly engraved and partly covered with shagreen *piqué*. It is English, of about 1680. The snuff-box, in the form of a double hexagon, is a charming little work finely engraved with floral decoration, the arms of Fowle, and initials I F, with the date 1695. The remaining three objects are all of good design, and follow the silver models of the same period.—Below, left: Two very handsome warming pans. The one with the pierced cover, to the left, belongs to the first half of the Seventeenth Century, and is decorated with figures of a cavalier and his lady amid floral scrolls. The other one, which has an engraved cover, was probably made for a hostelry on the estate of the Earl of Essex, who later became Parliamentary General, and is dated 1630. It bears the sign of the Essex Arms.



duction of brass in the European Low Countries beginning in the year 300, when it became an important article of commerce. There are ecclesiastical brasses, known as "lattens"—a corruption of the French word *laitons*—still to be found in many East Anglian churches. One of the earliest of these is at Stoke d'Abernon in England, and commemorates Sir John Daubernon, who lived around 1277.

A good deal of brass was manufactured in England in the Sixteenth Century. Queen Elizabeth granted by patent to William Humfrey and Christopher Schutz the exclusive right of working calamine and making brass. This right was later bequeathed to "The Governors, Assistants and Societies of the City of London of and for the Mineral and Battery Works," which corporation continued to function until 1710. The word "battery" refers to the process of hammering brass into sheets, which was customary in England for about two hundred years. Around the latter half of the Eighteenth Century, this method began to be superseded by the rolling-mill, and is now completely out of use. Up to 1850, brass was still being manufactured by the calamine process, in which copper shot were heated with calamine and charcoal. The resulting partially brassed shot were then melted, mixed and cast.

Some of the most decorative brasses to be found today include such articles as door locks and fire-dogs. There is a pair of andirons on exhibit at the Victoria and Albert Museum which were made for James I. They are of brass and are magnificently enameled in blue, green, red and white, and are otherwise ornamented with the royal arms of the House of Stuart. There is also a very beautiful Seventeenth Century brass lock, ornately cast in a pattern of (Continued on page 48)

RIGHT: Two views of a rare tobacco box, engraved both inside and out with a design of flowers and foliage. It is Dutch work of the late Seventeenth Century.







THE Presbytère St. Étienne is typically French Sixteenth Century in architecture, with its plain wall surface, its high-pitched roof and dormer windows. Its new owner has left it practically unchanged, except for the addition of modern conveniences, such as plumbing, so often overlooked on the Continent; and he has devoted much thought to making the garden a sheltered and blooming place in which to spend long summer days.—Above is Mr. Bromfield with the youngest of his three artistic daughters.

Photos by Berger-Paris from Black Star

## THE ANCIENT HOME OF A MODERN AUTHOR

TRANSLATED FROM THE GERMAN BY ERNEST BOYD

GOETHE has often been quoted to the effect that America is better off than Europe because it has no ruins and ancient castles, and it is not weighed down by superfluous traditional ballast. Contrary to this notion, we constantly find cultivated Americans who are strongly attracted by the cultural treasures of Europe, not out of mere curiosity, but because of a profound inner need. American artists, in particular, have in many cases experienced a longing for the atmosphere of the "old world," and have settled in Europe.

Such an American is the novelist Louis Bromfield, who went to Paris in 1925, and for five years enjoyed the delights of this unique city. However, after five years of noisy metropolitan traffic and city pavements, he tired of it all,

and started out to find a house that would guarantee him rural quiet and seclusion, without compelling him to renounce the lure of Paris life. After a lengthy search, during which they dispensed with the services of an agency, Louis Bromfield and his wife discovered by chance, while on a motoring trip, a house which was, at the time, a boarding-house for agricultural laborers.

The house was old and dilapidated, and stood at the junction of two roads in the little town of Senlis, some thirty-seven miles northeast of Paris, on the edge of a little stream, in a garden wilderness, with a view of the fields and meadows below it as far as the eye could reach. The Bromfields looked at each other and said: "This is our house!"





THE fine old church of Nôtre Dame in Mr. Bromfield's adopted "home town" has many beautiful details, among them being this group of four carved stone saints on the Gothic portal.



THE smoking room, with its compact little bar at the left, is a snug and friendly place. The walls are covered with photographs of the famous friends of this accomplished family.

The transaction, however, was not as quick as all that. The owners were stubborn peasants, for one thing; and, once the sale was finally effected, a great number of repairs were necessary. Not only was the house in a primitive, run-down condition, but it revealed hitherto unsuspected beauties to which justice had to be done.

The house dates from the second half of the Sixteenth Century, and was, for many years, a priest's house; hence its present name, "Presbytère St. Etienne." Under the stucco and hideous plaster, marvelous timbered ceilings were discovered, and in a room on the upper floor, layers of paint were scraped off, revealing beautiful antique wood carving. Needless to say, there were no modern conveniences, and plumbing did not exist. Such comforts were promptly installed, but without disturbing the old and uniquely beautiful features of the house.

Louis and Mary Bromfield had only the obviously manual labor connected with the remodeling performed by professionals. They did everything else themselves. For their furniture, they scoured the neighborhood, as well as antique dealers in Paris. So thoroughly did they enter into this that today every article, even the most trivial, seems to be inevitable in its place.

The two Bromfields are excellent painters, so they painted all the decorations for their house, with the help of their three daughters, who, according to their father, have a talent for drawing, and are deeply interested in music and dancing.

Louis Bromfield's study is a little Mansard room, because he cannot, as he says, work in a large room. The other rooms display real American hospitality, always full of people who have met Mary and Louis somewhere or other, and who come from every country under the sun. The Bromfields are great travelers, and have met all kinds of interesting people, as the walls of the smoking room testify. There are photographs of all their "friends," for the Bromfields have no acquaintances. Indian maharajahs and English actresses rub shoulders with Scandinavian sport champions,

THE living room has a graceful marble mantel; and Mrs. Bromfield always keeps fresh flowers from the garden—dahlias in this case—in that tall Venetian vase.







**M**R. BROMFIELD is a great huntsman, and in the drawing room many of his trophies are on decorative display. The murals, very dramatic and colorful, were painted by Mrs. Bromfield and two of her friends.

and American movie stars with European royalties.

The little garden, which has been transformed from a veritable wilderness, is the pride and joy of its owner. He does not keep a gardener, but does all the work himself, with the relish of an amateur and the efficiency of a professional.

Senlis, however, is not one of those dreary, sleepy French provincial towns which foreign motorists drive through with a shudder. It has an ancient history whose remains are still interesting. The cathedral of Notre Dame, a magnificent Gothic monument dating from the second half of the Twelfth Century, the ruins of the royal castle which the French kings, from Clovis to Henry II, used as a summer residence, the Gallo-Roman city walls, on which a promenade has been laid out and whose sixteen towers emerge picturesquely between private dwellings—all these make Senlis an attractive place for visitors from Paris; and the bright red and blue uniforms of the Moroccan regiments stationed there impart a splash of vivid color to the silvery air of the Oise plateau.

Senlis played an important part at the close of the World War, because, in this little town, at the time of the armistice in November, 1918, the headquarters of Marshal Foch were established. But in the garden of the "Presbytère St. Etienne," the outside world seems far away. The little stream ripples and splashes serenely, a bird sings, a dog barks.



**A**NOTHER view of the living room, which is a bit more formal in feeling. An ancient crystal chandelier hangs from the ceiling, the furniture is antique French.





HARLES O. MATCHAM, ARCHITECT

Photos by Mott Stu

GENERAL view of the Palm Springs home of Mr. and Mrs. J. E. French. The house, with its rhythmic lines and flowing planes, becomes a veritable part of its setting of desert and barren mountains.

## AT HOME ON THE DESERT

By ETHEL McCALL HEAD

HOWEVER much we dream of purple mountains at sunset and sage brush in the moonlight, we are really tenderfeet, so conditioned by the comforts of urban life, that for all the apparent virtues of the cowboy's home on the range, we would ourselves require along with it a few of the amenities of civilization. Palm Springs, that lovely oasis on the desert of California, offers one answer to those who like their sunshine and space in the rugged beauty of the West, tempered by a domestic milieu both urban and comfortable.

This low white house at the foot of a barren mountain has a peculiar charm which springs from a skillful blending of simplicity and sophistication. Mr. and Mrs. French, residents of San Francisco, had visited Palm Springs for many years before they decided to build a part-time home on the desert. While no one can deny the fascination of San Francisco as a city, it can claim few merit badges for its foggy and sunless climate. After many months of its cold winds and gray days, the escape to desert warmth and brilliant sunshine, though only a question of an overnight journey, is comparable to leaping suddenly from London to Bali!

Delighted with this unusual little desert village, Mr. and Mrs. French found that Palm Springs also offered magnifi-

cent views and a climate that satisfied all demands for clear warm days and cool nights of unbelievable beauty. So began the search for a building site which would afford the maximum of warm sunshine for the colder winter months and also take advantage of the prevailing breezes, in case the house should be used in warm seasons.

At the foot of a rugged mountain range, the perfect spot,—the veritable end of the rainbow, was found. Here were panoramas of such magnificence as to make one wish for ever to remain on the desert. Off to the north and east were uninterrupted vistas, toward the Santa Rosa mountains and famed Palm Canyon to the south, while to the west were the rocky steeps of the San Jacinto peaks. Far off in another world entirely were the gray days and fog of the bay city,—here was stillness and the open sky, snow-capped peaks, the dull green of sage brush and the blues, purples and reds of mountain ranges.

As to the house, neither Mr. and Mrs. French nor the architect seemed at all worried over the perplexing problem of "to be or not to be" Spanish, Italian, Colonial or the various other possibilities in architectural styles. This desert house is a natural summing up of the requirements of the property, its location and the needs of the family.





THE terrace at the front of the house commands a sweeping view of sage brush covered plains, and, in the far distance, the Santa Rosa mountain range. The porch furniture is gay, smart, and Modern as the architect's design.



ANOTHER view of the terrace, which is covered at the back to keep the desert heat out of the rooms within. The house is white, with trim and shutters colored a dull yellow to go with the roof, which is tiled in alkaline clay shingle.

While faintly suggesting Bermudan residences, the house is, on the whole, more an adaptation of the Californian ranch house with Modern interiors. The exterior is soft white, with trim and shutters painted a dull yellow to harmonize with the roof, which is of alkaline clay shingle tile. These neutral colors not only prevent sun glare in a world

of extreme brilliance, but do not detract from the natural colors of the desert landscape.

The clients asked only three things which they considered important. They wanted the architect to give them the utmost privacy for out-of-door living, provision for entertaining frequent guests, and, above all else, a house





THE dining room-sunroom gives out on the terrace. Like every other room in the house, it is furnished in the Modern spirit. The color scheme is off-white and green—very cool and refreshing.



THE living room walls are pale green, and the furnishings a deeper green combined with rust and henna. There are many windows, with Venetian blinds to shut out the too-torrid noonday glare of the desert sun.



MOST of the furniture in the living room was designed by Paul MacAlister, and is made of various bleached hardwoods. The vista from the living room through the dining room is uninterrupted, which gives an effect of unity and unfretful spaciousness.

so arranged that every room would have windows which were virtual frames for the western landscapes of mountains, desert and trees, which changed their colors in subtle precision with the march of the sun across the sky. Since Mr. Matcham is himself a winter resident of Palm Springs and well aware of local conditions, he agreed with them on the importance of these requests.

It is almost an unwritten law in the West that out-of-door living be the first consideration in planning a house. It is the alpha and omega of successful homes, particularly on the desert, involving a close-knit relation between the house and its setting.

Privacy from the distractions of the outer world is here provided by the high wall surrounding the property, a wall that steps up and down with the natural contours of the land, and gives not forbidding seclusion, but rather pleasant remoteness. A walled-in patio-terrace on the south contributes to the joy of long days where one may entertain friends, read, think and blissfully bask in complete security. From Mrs. French's bedroom, there is an entrance to the patio, while off Mr. French's room is the unique little barbecue court, where the man of the household is able to demonstrate beyond all doubt that the art of cooking is not confined to the female of the species!

The south patio-terrace is certainly distinctive. Furnished in white and natural woods, with yellow upholstery and table umbrellas, it is a haven for the sun-worshipper. An intriguing note is shutter awnings covering a sort of loggia in front of the sun room. The adjustable louvres may be turned to permit the infiltration of the sun's rays during the cool weather, or closed for protection against the noon sun. A last word surely in luxurious living "in the open," to be able to turn on and off the sun to just the right degree for sun bathing or quiet mornings with a book. And the view of the palm trees, desert and snowy peaks is the appropriate backdrop even if it is *real*!

Were the owner's requests for out-of-door living quarters satisfied to the ultimate? Glance at the plan and note the north porch for hot days off the living room, which also opens on the patio. See the dining room-sunroom accessible to the patio, and both master bedrooms opening to the living rooms of the out-of-doors while the guest room has its own little private garden. Even the servants' quarters, separate from the house for greater family privacy, have their own out-of-door accommodations. And every room of importance in the house has three exposures with large windows framing the views.

Let's leave behind the warm sunshine and the endless stretches of breath-taking loveliness and go into the cool simplicity of the house itself. Modern! But why Modern? Perhaps, the best answer would be, but why not Modern? In the first place, a house on the desert must give in its interiors, above all else, a sense of coolness and restfulness. For the brilliant sunshine and spectacular views need at times, to be left behind,—there must be withdrawal from this thrilling outer world to a quieter one of dim peaceful beauty.

Here is an expression of Modern at its best. There is possibly no word in the English language that has been so mis-used. My definition of this version would be "direct, simple, functional yet attractive." Good lines and simplicity go hand in hand. Color and restfulness are not contradictory. The sum of these factors produces that unique sense of sophistication which is yet simple and fresh, as in the French houses.

The living room walls are pale green, with color tones of the furnishings in deeper green, rust and henna. The window openings are everywhere spacious and shuttered with Venetian blinds, so that the filtered light entering the room further increases the sense of union of house and desert. Much of the furniture was designed by Paul MacAlister and is Modern in character. (*Continued on page 43*)





THE semi-double dwarf hybrid dahlia transplants easily and is fine for a smallish garden, as it is not overpowering in size and furnishes brilliant splashes of variegated color. It starts to bloom in July.

SOMEONE has said that a flower catalogue is the most amazing product of fact and fancy ever conceived by the brain of man. That person has aptly spoken.

But how entrancing it is to sit cozily in our living room these winter evenings while the wind howls and the snow banks deep and soft and white around the rhododendrons at the side of the house, turn the gaily-colored pages of the spring catalogues and contemplate the glories to come. Our fingers fairly itch for the feel of the warm, spring soil.

Yet we have learned from disappointments of previous years that all is not exactly as it seems in the catalogue. Especially is this true of the new introductions. And of course every good gardener wants to try a few of the new things each year, for the zest of gardening is the planting and tending and watching over an unknown quantity.

SOME people feel rather disdainful about marigolds, but we guarantee that they will change their attitude when they see the new variety known as Guinea Gold. Its size and color are as opulent as its name.

Photos by J. Horace McFarland



# LET'S PLANT SOMETHING NEW!

By ESTHER CAUDILL

GIANT Imperial delphinium is an annual, and, like its cousin the larkspur, is one of the most decorative plants for a garden. It's pretty hardy, too, but should not be transplanted in the spring. The variety shown here is White King.



What a thrill when it sets its first bud! Then when it begins to open! This is not disloyalty to our old friends. We love them just the same. But we know exactly how they will look and disport themselves from year to year. There is no mystery about them. But this stranger in our midst! How will he act? How will he look? And—most important of all—will he be worth garden room?

The chances are fifty-fifty. Those that are satisfactory are usually a tremendous improvement over the old forms, and, on the other hand it would be much better if the hybridizers had let well enough alone in many cases.

To reduce these appointments to a minimum, the All-American approved list of 1938 novelties should once again merit our respectful consideration.

The new varieties which have passed this test have been approved, not by growers but by disinterested competent judges. The flowers chosen have been voted upon, after many trials in experimental gardens, with the amateur in mind. They are robust and many are rust-resistant, and if we keep our eyes open we may see several of them at the spring flower shows.





CONTRAST in zinnias. The one at the left is California Giant, which has large flowers and a great range of color. At the right is a new variety, more delicate in appearance, known as Star Dust or Fantasy.



double-fringed, orchid with deep violet veins, four inches in diameter and resembles a Japanese Iris when opening." The plants grow about a foot high.

The Gaiety Petunia is another double, not quite as large as the Orchid Beauty, with frilled petals, rose-red and white.

Another petunia which sounds very interesting is the, Rose and Gold Hybrid. About one and one half feet high, it is very fragrant, free blooming, and light cerise red in color. Three others, which, if you are petunia-conscious, you might like to try, are the Dwarf Red Bedder, the Blue Gem, and the Salmon Supreme. The last is a dwarf bedding variety which promises to be very popular.

A garden carnation which sounds interesting is the Carnation Gold Pansy; its flowers are said to be large and fragrant, its color a canary yellow fringed with orange. The orange touch to this flower makes me want to try it. *(Continued on page 42)*

NO plant is more brilliantly becoming to window-box or garden border than the nasturtium. The Golden Gleam variety, which was introduced a few years ago, is as hardy and practical as it is ornamental.



THE petunia is quite indispensable to a satisfactory garden. One of the most interesting varieties is Orchid Beauty, which is double-fringed and has orchid petals with deep violet veins.

Two that interest me greatly and which I am eager to try, because if they are really successful out-of-doors, they will be the first of their kind that I have discovered, are the Orchid Beauty Petunia and the Gaiety Petunia. The Orchid Beauty is described as "all





# CLIMATES MADE TO ORDER

By SOPHIE WILDS

TO the engineer faced with the problem of equipping the country house with an air-conditioning plant, the achievement of Prometheus, who merely stole fire from the gods to warm mankind, must look like child's play. Our engineer-hero, in defiance of Nature's capricious whims, treats air as if it were tangible and gives us indoor climate to order, for properly speaking, air-conditioning means the provision of a comfortable, clean indoor climate the year round. It implies among other things, the warming and moistening of air in winter as well as its cooling and drying in summer. Our assumption that air-conditioning is concerned only with summer cooling arises from the fact that we were introduced to the subject fifteen years ago by department stores and moving picture houses, where on a steaming hot July day we could find relief in an atmosphere fifteen degrees lower in temperature than that outside. The first theatre equipped with air-conditioning was in Los Angeles, 1924; and in New York, in 1927, the Rivoli.

Physiologists assure us that we have just begun to investigate the matter of indoor climates. Professor Yaglou of Harvard University, for instance, believes that a much more thorough study of the whole subject of climatic conditions is necessary before we attain perfect air-conditioning. This does not mean that the installations of today are unable to make us comfortable, and Professor Yaglou would probably admit that we are doing remarkably well. It is safe to say that no home owner who has installed a good plant ever regretted it. But a wider knowledge and imitation of Nature's way of heating, cooling, moistening, drying and moving air is highly desirable.

Air-conditioning came upon us so suddenly that as home owners we were unprepared for it. Our houses were built to be warmed by fireplaces, stoves or furnaces. As for cooling, it was simply ignored. To correct what are now regarded as defects so far as existing houses are concerned challenges all the ingenuity of the engineer. Each suburban house presents its own unique problem. The day has not yet arrived when the housewife can buy an air-conditioning plant over the counter, as it were, as she can an electric curling iron—which is likewise designed to defy Nature's laws and seems to her just about as important. An air-

conditioning plant must be designed to fit the individual house.

The reason for this becomes apparent when we consider the meaning of the term. If you "condition" anything satisfactorily you must have absolute control over it. Houses must be kept tightly closed even on the hottest July days. Even the best built existing houses are veritable sieves. Windows, doors, floors and fireplaces provide numerous avenues for the passage of air. Each of these outlets must be studied and stopped up. Awnings and weather stripping must be added. Then there is the matter of breaking through walls to make room for sheet metal conduits and arranging these so that they will be inconspicuous.

Such is the increase in sales of air-conditioning plants generally that by 1945, so the experts predict, no home costing \$6,000 or over will be without its air-conditioning system. By that time we will have more homes constructed with a view to housing the apparatus; homes with double windows, no fireplace, or, if any, they will be provided with dampers, tiled floors, insulated walls of hollow tiles. Then the actual installation of the plant will cost very little extra. Ask any architect and he will tell you that he would much prefer to provide for air-conditioning while the house is still in the draftboard stage, and can be planned around the air-conditioning system.

An ideal climate has three essentials: the proper temperature, the right amount of moisture and a certain amount of motion. But what is correct temperature for New Yorkers may not be right for Georgians. Southerners are accustomed to a higher temperature than Northerners. Bostonians can stand more humidity than Texans. In the south the air-conditioning plant will seldom be called upon to heat. In the north it will do more heating in winter than cooling in summer. These geographical variations in climate necessitate variation in air-conditioning plants.

As regards moisture, its presence in the air makes all the difference between that which is healthful and comfortable and that which is debilitating. Air too dry (such as New Yorkers are accustomed to in apartment houses during the winter) is just as harmful as the too humid air of mid-summer "hot spells." We can endure a high degree of

SINCE air-conditioning: Summer. Note:  
These people eat hot dishes all summer.

BEFORE air-conditioning: Summer.

Pen sketches by Lenna Glackens







MODERN air-conditioning at home furnishing perfect comfort.

summer heat that is dry much better than we can a humid day of lower temperature.

We are not very familiar with the third condition which makes for our comfort, namely movement of air. Stagnant air is exhausting, while too much motion produces a draft. Engineers must find the golden mean. Ellsworth Huntington, in his studies of climatic conditions in widely separated geographical sections of the world, finds that variability (storms followed by clear skies) is far more stimulating than an even uniformity. The same thing applies to indoor climate.

Then there is the matter of the personal equation. In a household are people of varying ages. The old require a different temperature than the young. Also since it takes roughly three hours for the body to adjust itself to a change in temperature it is not safe for those who can spend only a short time on a hot, humid day in a comfortable, air-conditioned house to enjoy the same degree of coolness that is possible for the lucky ones who can pass the day indoors. Radiation is also an important factor in our comfort. We are sensitive to the cold or heat of the walls of a room, although the thermometer may assure us that the temperature is correct for our comfort and well being.

The problems of air-conditioning existing houses being what they are and the building boom not yet having started, manufacturers have devised what they call air-conditioning units. There are scores of these on the market. Their name indicates that they are intended for individual rooms or at the most two or three. The unit varies in cost, \$350 being an average minimum price. They can be carried into any room, plugged into an electric socket, connected with the water supply and a drain and set in motion. Some do not require water however.

All air-conditioning plants are built on the same principle. A fan draws air in from the outside and filters it to remove dust, germs and pollen. In winter the air, heated by an automatic oil or gas furnace or boiler, is permitted

A MOVIE patron in the early days of air-conditioning.

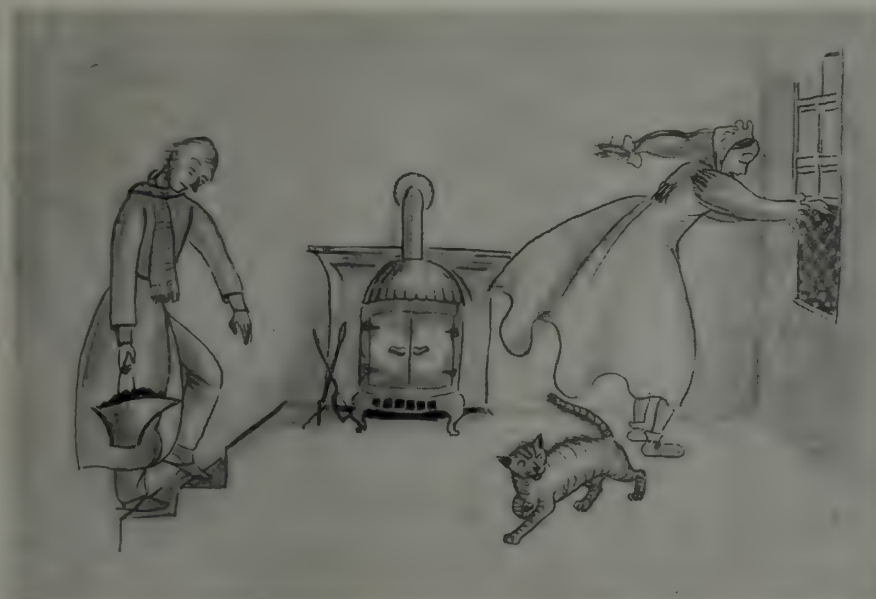


to come in contact with water for humidification. Thus dampened, it is led by ducts to the different rooms. Winter heating costs less than summer cooling for the equipment; but on account of the longer season the operating cost is more. In the summer air must not only be cooled but also squeezed of its excess moisture. By drying the air, the engineer makes it capable of soaking up the moisture which our skin gives off. This evaporation brings a sense of comfort which seems incompatible with an outside thermometer that stands at 85 degrees. To obtain this end the air is passed through an air washer consisting of a spray of water or a coil at a temperature of 50 degrees. This both cools the air and removes moisture by condensation. A natural supply of well water may be used but in most cases artificial refrigeration must be resorted to.

Because existing houses vary in size and architectural style the engineer hesitates to commit himself on the subject of costs. There is no such thing as a standardized home air-conditioning equipment as there is a standardized automobile. What is adequate for one house is wholly unsuitable for another of equal volume. Roughly speaking it will cost from \$200 up a room to condition a \$15,000 house of ten rooms. The companies which have experimented with individual houses in different parts of the country warn us that their cost figures are not to be applied to other houses no matter how similar. Nor can the figures of one company be compared profitably with those of another.

The unique house, designed for an individual owner is an anachronism in our industrial age. Standardized houses, turned out by the thousand as factories turn out automobiles, would materially reduce the expense of air-conditioning plants. And for the same reason. We must pay dearly for individuality whether it be a tiny piece of hand-made lace or a commodious residence. If we no longer have fireplaces and open windows we will have in our air-conditioned homes immunity from hay fever and asthma, and we will live in a draftless, dustless, germless climate.

BEFORE air-conditioning: Winter.



SINCE air-conditioning: Winter.







E LOANE TUCKER, ARCHITECT

Photos by Jessie Tarbox Beals

# A CAPE COD COTTAGE IN ILLINOIS

CAPE COD architecture is such a definitely indigenous style that it is applicable to almost any part of the United States, the more exotic sections of the country, such as California, Florida, New Mexico, and so forth, being the possible exceptions. The little New England cottage shown here, for instance, is as comfortably *chez soi* in a midwestern landscape as it would be "down East." It was originally designed for the 1934 Century of Progress Fair in Chicago, was subsequently purchased by a North Shore engineer and reconstructed for actual living purposes. It is now situated in Wilmette, Illinois, and the present owners are Mr. and Mrs. E. Strowbridge.

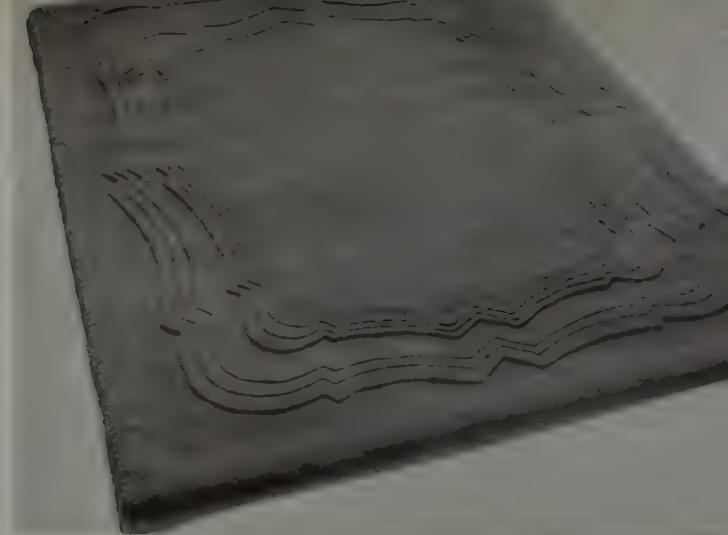
The cottage is built of common brick veneer on wood studding. There are fireplaces in the living room and basement recreation room. The house has winter air conditioning which uses oil as fuel, and all the closets are cedar lined. The lighting fixtures are by Chase, the plumbing by Crane Co. There are two bedrooms, a living room, dining room, and bath—just the right size for a small family who like unfretful comfort, simplicity of planning and the best in modern conveniences.







LEFT: Three of W. & L.J. Sloane's "Sculptura" rugs. They are of sculptured wool, made in Puerto Rico, and may be ordered in any size or color. We consider them just as appropriate to the small house as to the large, because, although their patterns are striking and interesting, they are never flashy nor glaring; and their opulent texture will impart a definite note of splendor to your modest cottage.



ABOVE and below: These two rugs are made by the Klearflax Linen Looms, Inc., and can be found *chez* F. Schumacher & Co. The one at the top belongs to the carved and embossed Greysolon line; the other one has a handsome diamond design likewise carved and embossed.



## SMART RUGS FOR SMALL HOUSES

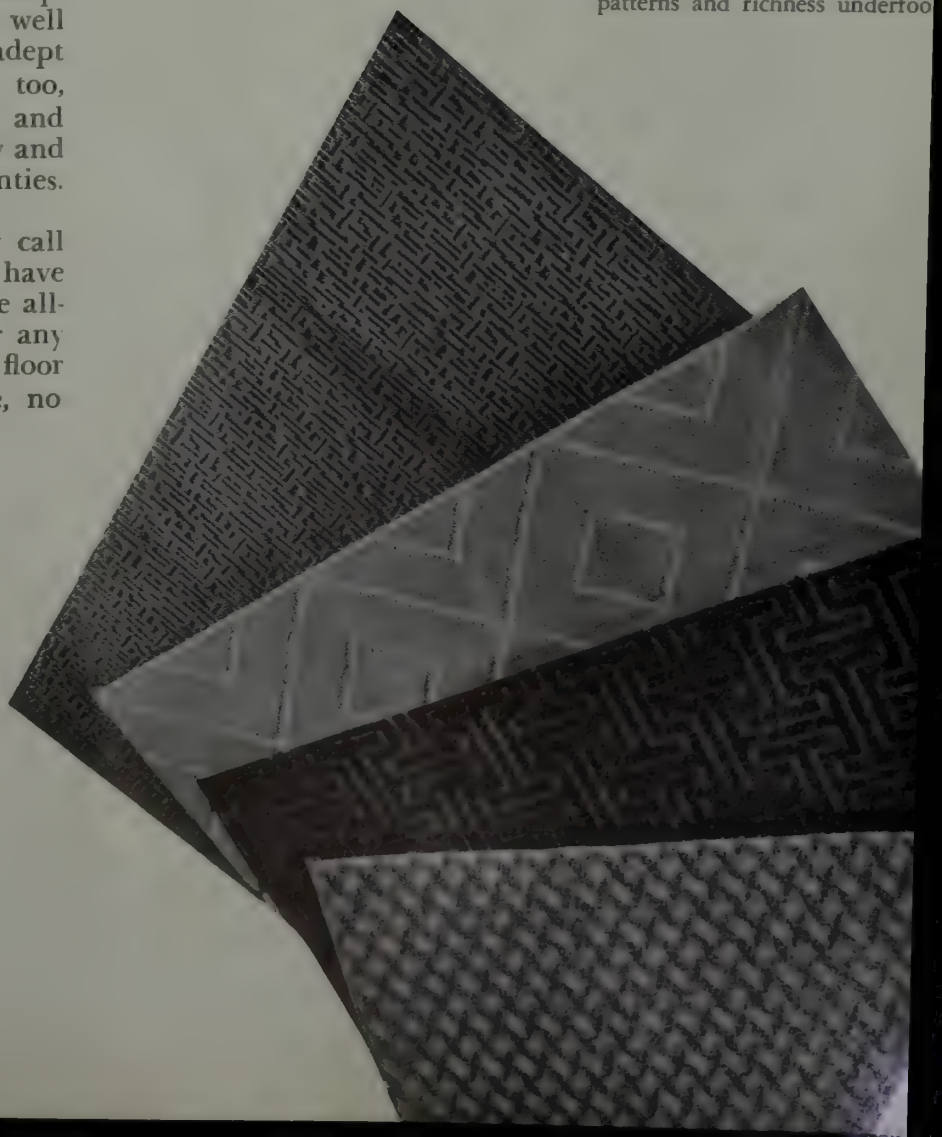
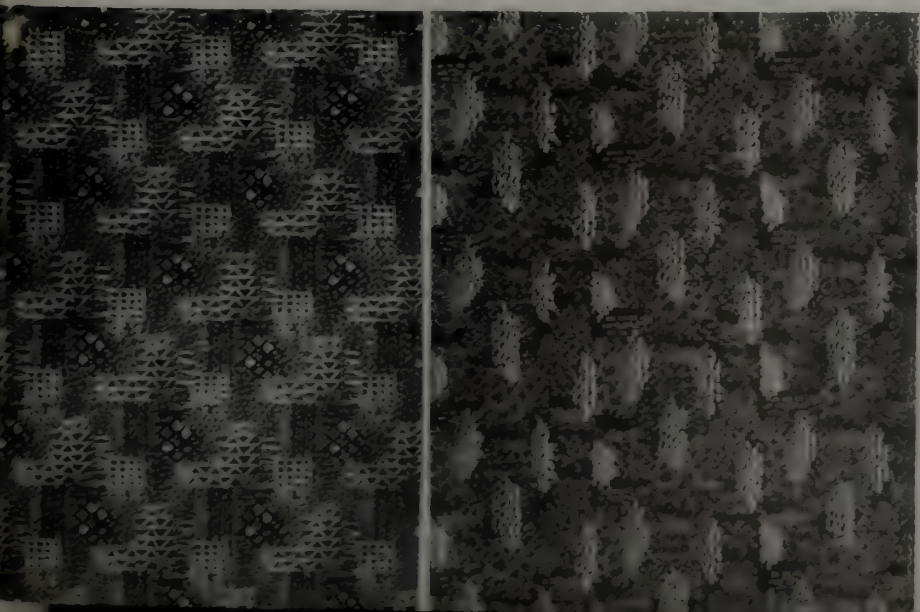
SMALL houses do not necessarily mean small rooms; but they are apt to have briefer vistas, lower ceilings, and at least a few rooms that have limited floor space. And good decoration in a small house means that you have succeeded in making it look larger than it really is.

One of the first rules to be followed by the owner of a small house is not to crowd floors with too many rugs of variegated size, pattern and color. Leave plenty of clear space; and let your rugs be of rich texture, gentle pattern and colored to harmonize smoothly with your walls and furnishings.

Just now—and, we hope, for many years to come—there is a special vogue for textures and uneven surfaces, particularly as expressed in carved, sculptured and embossed rugs. Many of these are hand-tufted, and all of them can be had in any color, or range of colors, you wish. These rugs, though especially adapted to the Modern décor, are so sumptuous and opulent in design and workmanship that they are just as well suited to the elegant Traditional interior. Sloane and Klearflax are adept at these. The new seamless Axminsters are good for small rooms, too, because, although they have the peculiar minuteness of pattern and closeness of weave of their type, the 1938 designs are much less fussy and elaborate than those characteristic of the Axminsters of the Seventies. Mohawk cultivates these.

Bigelow-Sanford have some nice, well-groomed rugs which they call Duo-Weaves, and another line called Loop-tufted. The former have clear geometric patterns, carried out in quiet colors; the latter have all-over designs that are small, richly woven and unobtrusive. All or any of these would be grand in that stubborn box of a room whose floor simply refuses to look like anything but a miniature golf course, no matter what you do.

FAR left: Two Seamless Axminsters from Mohawk Carpet Inc., both definitely Modern in feeling. The first is Dictator and is woven in various shades of tan; the other, known as Royal Victory, is predominantly green. Below, left to right: A good-looking group of rugs from the Bigelow-Sanford Carpet Co., Inc. The three are Duo-Weaves, and the other is Loop-tufted; and they're all fine for small rooms and narrow spaces that cry for patterns and richness underfoot.







THIS intimate grouping includes a Chippendale armchair with matching side-chair, which date from about 1770. They are of the scroll-back type, with very interesting chamfered stretchers.

BELOW: This bureau bookcase, or secretary, is an extremely choice example of the Chippendale style, which illustrates how this master-craftsman often borrowed from the rococo and Chinese styles in developing his designs. It is a magnificent piece of great dignity and elegance.

## CHIPPENDALE FURNITURE FOR THE SMALL COLLECTOR

By J. P. BLAKE



WE may suppose the shade of Thomas Chippendale taking a stroll from his shop and factory in St. Martin's Lane, London. He would, no doubt, glance at the wares exposed for sale in the shop windows, and he would be astonished to find innumerable articles of furniture purporting to be his work. He might fall to calculating what fortunes might have accrued to his descendants if perpetual copyright could have been applied to his designs. Had Chippendale, in fact, possessed the resources of Mr. Ford, he could never have produced the furniture attributed to him. Instead, he had but one factory; and at the date of his fire, in 1755, he could have employed but a moderate staff. For, although apparently this whole workshop was destroyed, there were only the chests of twenty-two workmen in it.

Moreover, his work being of the quality of craftsmanship, his output could not have been a large one. It should not, however, be assumed that because a chair was not made by Chippendale, it is not a Chippendale chair. He invented fashions both in design and character which his contemporaries followed, and, it may be, even surpassed. All the world was apprenticed to him. His eye, like the poet's, "in a fine frenzy rolling," borrowed styles from every age. Egyptian, Chinese, Gothic, French, Dutch—to all these he added an English influence, so that the nationality of his furniture is unmistakable.

Like the doctor of his day, he had no social position; for even as late as Jane Austen, the apothecary waited on his patient like a wig-maker. Chippendale was regarded as a mere maker of furniture who lived over his shop. The handicraft trades worked very hard in those days, as we read that, in 1747, hours from six A.M. to eight P.M. were common.



A VERY rare Chippendale sideboard of mahogany, with carved beading on the legs. The brass handles on the drawers carry an amusing and unusual design of a hen with a flock of chicks. This piece may have been originally used in a niche, as it is unfinished at the back and widens in front. Schmitt Bros.

BELOW, right: This sofa is one of a "set of five pieces of Chippendale mahogany consisting of a large settee and four armchairs, the frames all carved in exquisite detail. The background of the frames is in fish-scale design, with small floral designs at intervals. This suite is of the highest quality and was undoubtedly executed by Chippendale himself". This description is quoted from a statement by Farmer. The pieces come from Todhunter, Inc.



Thomas Chippendale, England's greatest cabinet-maker, was the dominant figure in English furniture design in the middle 18th Century. Responding to the exotic taste of a rapidly growing leisure class, he produced great numbers of varied designs in which he borrowed heavily from the Chinese, Gothic and French styles, his best work being inspired by the rococo carving of the Louis Quinze period. Some of his designs were fantastic and impracticable, but his amazing versatility and his genius for line and form are generally conceded. The chisel was his only mistress and his designs, which were miracles of delicacy and strength, made use of the pagoda top, fret carving, the Gothic arch, interlaced ribbon and rococo ornament. The work for which he is popularly known is in mahogany, usually ornately carved and devoid of inlay. In his later years, however, much of Chippendale's most brilliant work as a cabinet-maker was not in his own design but was conceived by Robert Adam in the Classic style, then rapidly gaining popularity.

CARL T. HOGAN.



THIS small Chippendale desk is made of extraordinary beautiful crotch mahogany, a soft faded brown in color. The original fretwork is to be seen in the joints of the front legs. This piece is dated 1750. From W. & J. Sloane.



Chippendale's Westminster was a very different place from the Westminster of today. Imagine streets without paving, but made up of rough and broken pavements, "so covered in garbage," according to a writer of 1756, "as to make them scarcely visible to the most cautious passenger by day." Open cellar-flaps and unprotected coal-chutes had to be avoided. Down the center of the street ran a stream of dirty water. The pig was the only scavenger. Writing of Westminster streets in 1751, Fielding referred to "the great irregularity of their buildings, the immense number of lanes, alleys, courts and byeplaces." "Whoever sees them," he continues, "must think they have been intended for the very purpose of concealment, they could not have been better contrived." Mrs. George, in her admirable "London Life in the Eighteenth Century," quotes another writer as saying in 1722 that the streets were as "dangerous in the night as they are in Padua." St. Martin's Lane, where Chippendale's shop was situated, was surrounded by unsavory neighborhoods. Gray's description no doubt still obtained:

"O may thy virtue guard thee thro' the roads  
Of Drury's many courts and dark abodes."

The Chippendale furniture which has descended to us came, of course, from the houses of the well-to-do. The poor, as may be judged from the pictures of Hogarth, had little that could be called furniture. Even the standard of living of the rich, at least as regards hygiene, was low. There





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ABOVE: A small Chippendale shaving mirror with a curious little medallion decoration in the center. The outline is very pleasing, and the frame carries the original glass.—Right: A paneled room from a house in Wotton-under-Edge, Gloucestershire, England, dated about 1740, which was a typical setting for Chippendale furniture. The walls are covered with the "Chinese" paper so popular at that time, and the mantel-piece is carved with the acanthus sprays which Chippendale used with such consummate effect.



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The fact that Chippendale himself was not the actual maker of the tens of thousands of pieces of furniture attributed to him is no reflection on their authenticity. The personal factor in art is by no means general. Names do not always attach themselves to the productions of stained glass and of tapestries, even in the great periods. Collectors, however, of either simple or expensive pieces, need not

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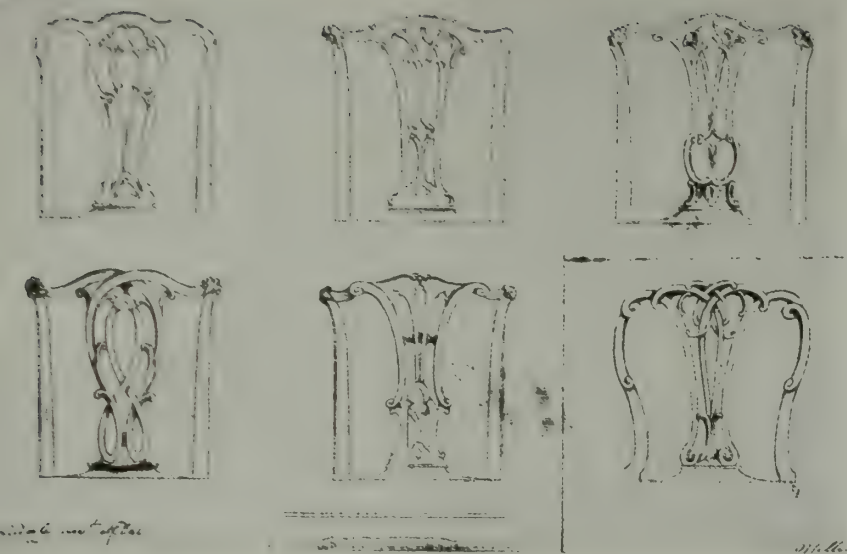
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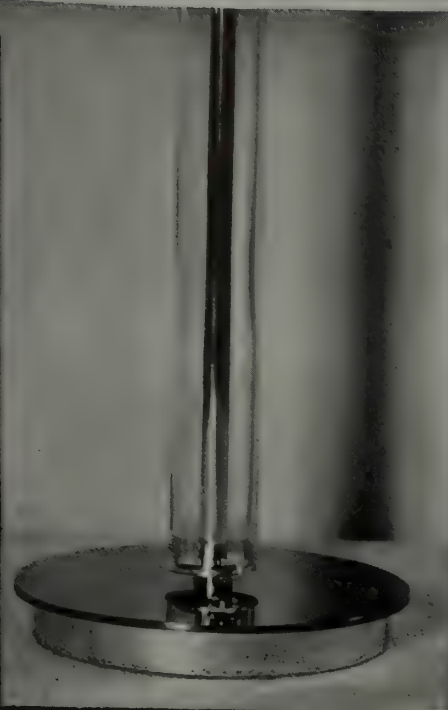
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# LAMPS FOR THE HOMES OF AMERICA



**T**OP of page, left: A very well-designed standing lamp of Modern persuasion. It is made of chrome, and the reflector can be turned upward for indirect illumination, or downward for reading. Kurt Versen, Inc.

**N**EXT in line is a Traditional table lamp of unmistakable elegance. The cut-crystal base is sumptuously carved, and the silk shade fringed with glass balls has a sparkling, frosty effect. I. Albert Co.

**T**OP, center: This stunning Modern lamp has a tubular glass shaft mounted on a base of gunmetal and chrome. The unusual shade is of strié cashmere topped with oyster-white enamel. Lightolier Co.

**F**AR right: A rare and beautiful Chinese lamp of carved green jade with dragon handles, mounted on a gilt bronze stand. The finial of carved amethyst at the top. Yamanaka & Co.

**C**ENTER: Another of Yamanaka's precious lamps from China. This one has a base made from a Seventeenth Century Ming vase of crackled celadon. The mosque-shaped shade is of batiked satin, the finial a carnelian ball.

**L**OWER right: This good-looking lamp has a pottery base carrying a Rookwood wheat design in tan and green on an ivory ground. The shade is eggshell corean, trimmed with tan, the finial ivory. The Crest Company.

**E**XTREME left: A lamp for streamlined home-owners. It's made of hand-wrought pewter and has a grey shantung silk shade. This ultra-sophisticated piece was designed by Tommi Parzinger and executed exclusively for Rena Rosenthal, Inc.



# Antiques for the Home

(Continued from page 7)

lonial cabinet maker. As you can see from the photograph, it has Queen Anne shell knees, a shaped apron, and the mahogany is handsomely grained, especially on the top which doesn't show in the picture. The hardware is the original.

C. W. Lyon's shop is a delightful place in which to browse. In the back part they have cases of fascinating and fantastic old glass — paper weights, ink bottles, door stops, flummeries of all sorts. And they are admitted to have one of the best collections of fine American antiques in New York.

The French Directoire period was characterized by a classic formality superimposed on the deeper tradition of lightness and elaboration so dear to France. The combination has a charm of its own, well expressed in the Directoire screen, illustrated, from Benson-Glick. In the six figures representing the Arts, (one of which seems to be Agriculture), Grecian draperies and Grecian hairdress abound. But the Gallic is also there, in the feather design above and below the madallions, in a certain *je ne sais quoi* effect conveyed by the pattern in its entirety.

The six arts—they were all ladies in those days—are Sculpture, Architecture, Engraving, Painting, Music, and Agriculture. Architecture strikes a modern note of irony, for all she can find to do is lackadaisically swing a compass! Sculpture, on the other hand, is working like anything, and so is Engraving; Music is the prototype of sentimental harpists the world over; while Agriculture is apparently already on the government payroll, for she is serenely doing nothing at all but let bounty fall unheeded out of the cornucopia.

The screen has a tan background with an inside border of the Greek key pattern in green; the figures are in grey, and the total impression is one of detached, half-serious, half-mocking formality.

The other pieces shown are a Directoire guéridon — pretty nearly any pedestal table was a guéridon to the French—all carved wood, with the supporting figure a gilded sphinx or caryatid, and the top a most delightful pinkish marble; and two simple Directoire chairs in gilt and a yellowish pistache paint. All very characteristic of the period, and a welcome diversion in these days of unvarnished reality.

From George Blundell comes a group combining four different styles of English design, and proving again that fine pieces of furniture are as sympathetic to one another as are great minds, no matter what their origins.

The chair to the left in the photograph is a beautiful example of Chippendale, with all the solid richness characteristic of the style. On the right of the bookcase is one of a pair of Hepplewhite chairs, more fragile in appearance than the Chippendale, even with a whiff of femininity about it.

The bookcase, or cabinet, with its substantially paneled and pilastered cupboard base, is Regency, and a very pleasant example of the period. The doors have brass grills which were probably unglazed from the beginning, and add their unobtrusive pattern pleasantly to the objects behind them.

Perhaps the most interesting things in this group are the two Adam wall lights, which are rarely fine examples of their kind. Made of metal and carved wood, they are embellished by tiny metal chains that enhance the graceful lines of the ribbon scroll and sheaf of wheat design. The gilding has darkened with time, and thereby, to my mind at least, improves upon the original color.

Of course, they were designed to hold wax candles and the somewhat disturbing English lamp fittings added later—but probably a long time ago at that—and could readily be changed to suit our modern lighting equipment, probably with less injury to the total effect.

One of the handsomest teapots I've seen for ages comes from Charles E. Richart, whose shop in the Ambassador Hotel in New York is a veritable small mine of silver treasures. Mr. Richart is known to silver collectors throughout the country, and was for many years connected with the famous firm of Howard & Co.

It has an inscription on the reverse side: "The gift of the Rt. Hon'ble Anth'y, Earl of Kintore, to Mrs. Agness Bruce, Anno 1782." And Mr. Richart bought it from the present Earl of Kintore, in London, bidding a little higher than the Earl, whose misfortune was our good luck. Rather plaintively, the Earl remarked that he couldn't understand why the Bruce family had ever sold it.

So here it is in America, in all the unblemished beauty of its utterly simple lines. The engraving—neither too lavish nor too slight—adorns but does not confuse; the extraordinary thickness of the handle where it joins the pot gives weight and solidity; the perky little wood and silver finial lends a quaint air of insouciance, and the flat lid with its invisible hinge fits snugly inside the top, concealed by the double line of decoration. Completing the whole delightful effect are the straight, practical spout, the light brown wooden handle with its graceful swing, and the silver tray to keep fine polished tables uninjured by heat or spilled tea.

All these pieces are well and clearly hall-marked. Teapot and stand were made in Edinburgh in 1780 by William Davie. The pair of lotus-pattern, solid Sheffield silver candlesticks were made in 1792 by J. Parsons & Company, and the little salt bowls, with their delicate pierced work, are from the hands of Robert Hennell of London.

## SPEAKING OF ART

(Continued from page 39)

a number of photographic volumes which were published abroad, among them, "Nos Amies les Bêtes," "Paris" and "Enfants."

Jacques Seligmann & Co. has given one of the best photographic exhibitions of the season in presenting the work of Horst, with an infinite variety of sitters. It is a very curious thing what this man can do. His interest is in composition, as it would be if he were a painter; and he takes a subject, who is, perhaps, merely smart or famous or titled, and then he builds up his surroundings and uses light and shade like a past master in the art; and eventually he photographs the scene; and in it is imagination and a curious arresting quality; and somewhere in the foreground the pretty lady who has been photographed. Horst has done pictures of the Honorable Mrs. Reginald Fellowes, the Duchess of Leeds, the Duchess of Kent, Princess Christopher of Greece, the Vicomtesse de Noailles, the Marquise de Polignac, among dozens of others; and there is no one that is not unusual and impressive and arresting. He is really a great artist.

Editor's Note:—

In the January issue, credit for decorating the home of Mr. and Mrs. Frank Finlayson at Locust Valley, Long Island, should have been given to Rebecca Dumphy. We very much regret this omission.

## Books

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(Continued from page 38)

unabated. The reason is not far to seek. The dining habits and tastes in our own day, as far as our homes are concerned, are in accord with those of Chippendale's time. It is true that diners at restaurants prefer the furniture styles of Louis Quinze, Louis Seize, or the Empire, or even that of the under-world known as Jazz; but in their own homes, the comfort, peaceful charm and essential usefulness of the Chippendale dining room is unchallenged. No room is so clearly stamped with the best feeling of the English style of furnishing. The drawing room and bedrooms in a modern house frequently draw upon the styles and colors and ideas of all the nations of the earth, from France to China. It is only the dining room which with any purity survives. Port drinking is out of fashion, but the structure of the English dinner, although somewhat reduced in weight, does not differ from that of the mid-Eighteenth Century. It has been embellished, decorated and garnished, but the structure remains the same. And so it is that the dining room of Chippendale's day remains the most fitting background for the English dinner. Collectors of simple furniture have at least the satisfaction of knowing that their undoing is scarcely worth while. To produce a highly carved and galleried Chippendale silver table which might sell for a thousand dollars or so is one proposition, but a simple Chippendale chair, which sells for about twenty dollars, is hardly ambitious enough for the skilled furniture crook. Still, there are thousands of such chairs up and down the country, of which it may be said that they have never stood on the sawdust of Chippendale's workshop, and that even the Victorian period knew them not. The old advice is still the best. The more one is really familiar with the good looks of a genuine piece, the less one is likely to be deceived by the imposter.

The collector of chairs of this period suitable for a dining room, will have to be satisfied with those of a simple sort and of various patterns. A set of chairs, even of a plain kind, is for the few. There is no real reason why chairs should

be in sets, and there is much interest in collecting them in singles or pairs or trios which have a family resemblance. Georgian dining tables are still not too expensive, and a side-board of the period, as long as a small size is not essential, is still obtainable at a reasonable price.

History periods are self-contained only in text-books. The influence of Cromwell did not cease with the Cromwellian period; and, although the Victorian period is not to be blamed for the acoustics of the Albert Hall, Victorian architecture still depresses us with its discordant ugliness and melancholy uniformity. Furniture periods also overlap. The short reign of Queen Anne, in which walnut wood was popular, was never able to displace oak, and collectors search in vain for a walnut dining table or side-board. In Chippendale's time, the earlier furniture necessarily had its place in the home.

On page 38 of this article are shown examples of chair-backs from Chippendale's own book of designs, the "Director," published in 1762. No doubt, this type of chair was made for many years before the book was published. Many of the "Director" designs are often so extravagant as to suggest that they were lures for those who then corresponded to the war-profiteers of our day. The chair-backs in the illustration, however, are such as we accept as typically Chippendale, and are familiar styles to all collectors of his furniture.

A distinguished soldier, Field-Marshal Lord Grenfell, made a confession in his will. "I have," he said, "been a slave to my furniture for years." This form of slavery is shared by many householders. The moral courage to dispose of furniture is uncommon. For this reason, perhaps, our rooms are overfurnished, or disfigured by pieces which we could sell in a few moments and thereby purchase an eternity of relief.

#### Editor's Note:—

We regret so much that, in presenting the house of Mr. and Mrs. Frank Finlayson at Locust Valley, Long Island, in the January issue, credit was not given for the decoration to Rebecca Dumphy.

(Continued from page 31)

I am very partial to the reds and pinks in garden carnations, but the yellow ones have always left me cold.

We all love snapdragons and plant them faithfully year after year with varied results. A new one this year is Celestial Antirrhinum. I hesitate to mention it because it is not rust-resistant. If you care to take a chance, you may be amply repaid by its ten-inch spikes of salmon-rose flowers.

What garden is complete without calendulas? One of the first annuals to bloom, they outlast even the most robust chrysanthemums. A new one this year is the Orange Fantasy. It is dwarf and its flowers are described as orange with a center of seal brown. Sounds something like Masterpiece, which was a joy in my garden last year, only that Orange Fantasy is dwarf.

So much for the unknowns. The list is long but the above mentioned seem to hold the most promise.

Let's take a look at some of the introductions of annuals that go back two or three years, some perhaps even longer. They may still be new to many, and they do have the added advantage of having been tried in our own gardens.

The two marigolds that head the list in my estimation are Guinea Gold and Yellow Supreme. Beautiful robust plants growing to a height of two to two and one-half feet, they bloom continuously from mid-summer until frost. The flowers, resembling giant carnations, are loose-petaled and graceful, and are borne on long, strong, heavily foliated stems. The Guinea Gold is a brilliant golden orange and the Yellow Supreme is a rich yellow.

Of the dwarf marigolds I like Harmony the best of all the doubles. It starts blooming very early in the summer and lasts until frost. The flowers, two-toned, are yellow in the center, and the outer petals are velvety brown.

However, the singles are my favorite in dwarf marigolds. The growth is not so compact and the graceful stems adapt themselves to indoor arrangements more easily than the doubles. In this class, Legion of Honor is fine. The flowers are two-toned yellow and crimson.

In zinnias, it depends entire-

ly upon what you expect of a zinnia. They are all lovely. If you are aiming at flower-formation, unusual colorings, and zinnias that look like asters or dahlias or any one of a number of other flowers, then by all means try the Cactus-Flowered, the Curled and Crested, the Picotée and the Fantasy. All fairly new, all exquisite both in shape and color, they are all rather shy bloomers.

I cannot help but feel that the hybridizers, in their efforts to give us something new, in some instances rob us of more than they are able to replace. This was particularly true of the Collarette marigold, which, in spite of its lack of odor, was a distant disappointment to many. But to come back to the zinnias. My choice in the large-flowering ones is the California Giant; for cutting and garden effect the Cut and Come-Again dwarf doubles, both old and neither improved upon for that type of flowers.

The Cupid zinnias, new and very delightful, are excellent for the rock garden and for bedding. They grow into compact bushes about a foot tall and the flowers are never over an inch in diameter. Fine for cutting.

A lovely scabiosa, comparatively new, is the Blue Cockade. Deep azure-blue, conical in shape, it is long-stemmed and very free flowering.

Two other blue flowers which are not new, but certainly are not known and grown as they should be, are the Salvia, Blue Bedder, and the Cynoglossum or Chinese Forget-me-not. The Salvia, being a tender perennial blooming the first year, can be wintered if well protected. The flowers are a lovely deep blue borne on long silvery fuzzy spikes and bloom from July until frost.

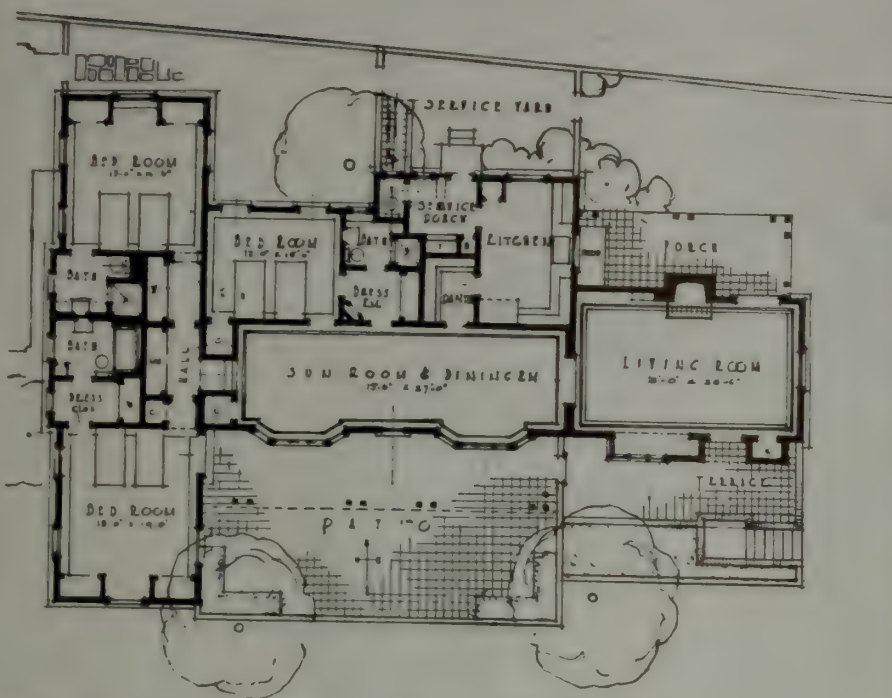
The Chinese Forget-me-not, being a hardy annual, drops its seed, which germinates in the fall, and the young plants live over the winter. It grows about two feet tall, and all summer bears long-branched sprays of deepest blue forget-me-not flowers. My favorite running mate for this plant, both indoors and out, is the yellow calendula.

Salpiglossis has always been a favorite of mine, but it seems to be very little known and those who do try it very often



# AT HOME ON THE DESERT

(Continued from page 29)



Floor plan of the home of Mr. and Mrs. J. E. French

For the most part it is of bleached hardwoods.

The solarium is off-white in color, with cream-white leather furniture and an occasional piece of green upholstery used in order to tie it up with the harmonies of the living room scheme. There is provision for dining before a spacious bay, while a quiet game of contract may be had at the convenient table always ready. For a lazy afternoon, there is a built-in couch for a nap or reading

when the south terrace may be too warm. This glorified hallway serves as a multiple duty room,—recreation room for entertaining guests,—dining room, sun room; while it is at the same time a means of passage from the living room to the bedroom wing.

This type of modern décor offers comfort, simplicity and a pleasing sense of restfulness; it is a domestic background conducive to the maintenance of civilized tastes.

## LET'S PLANT SOMETHING NEW

find it difficult to raise. Of course it does not stand transplanting, but aside from that it grows as freely as a petunia in my garden and under the same conditions. The flower formation somewhat resembles the petunia, but the entire plant is much more fragile and delicate. The gloxinia-like blossoms, heavily veined and velvety, come in a wide range of colors and are excellent for cutting. But remember—if you plant this, wait until all danger of frost is past and scatter the seed where you want it to bloom.

A new centaurea, or bachelors' button, which I tried last year, was Jubilee Gem, and it was a real find. While I have always loved the flower of these plants, their tall, lanky habit of growth made them a problem in the garden. Jubilee Gem is dwarf, not over a foot tall, and very compact. The bushes are covered with vivid double blue flowers, of a heavier, thicker texture than the older varie-

ties, and are lovely for cutting.

Since the Golden Gleam nasturtium was introduced a few years ago, that long-neglected flower has taken top place in our gardens. I have tried the mixed doubles which have been introduced subsequently, but a large percentage of them have not come true to seed, so that I find myself still turning to the lovely Golden Gleam, which almost always comes true.

Do you know that there is a strain of dwarf dahlia which grows not quite two feet tall, is bushy in habit, single flowered, comes in the most thrilling color range that you can imagine, and starts blooming in July from spring-planted seed?

They are the Coltness Hybrids. By all means, if you want some flaming splotches of color in your border during late summer and fall, and hundreds of blooms for the house, do not fail to plant a package of seed or buy the seedling plants at the nursery. They transplant easily.

(To be continued in March.)

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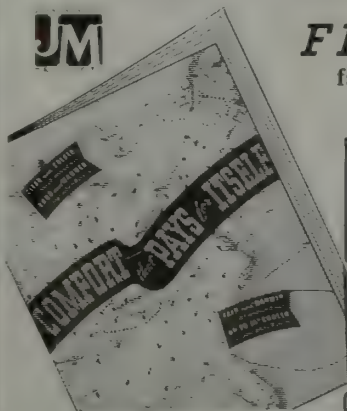
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ONE of the nicest things you can have among your lares and penates is a really good-looking hors d'oeuvres set. This one is of English extraction. The six compartments are hand-painted with blue, red or green roses, and are set on an oblong glass-lined tray. If your mood is Swedish, you can use it for smorgasbord, too. Alfred Orlik, Inc.

MAISON Jeurelle, renowned for their Limited Edition perfumes, are sponsoring a new beauty idea known as the Central Park Set. It consists of a one-ounce bottle of Carnation perfume, a bottle of eau de cologne, and five fetching little white sachets fringed and bordered with saddle-stitching in bright red, all packed in a sleek white and red box.





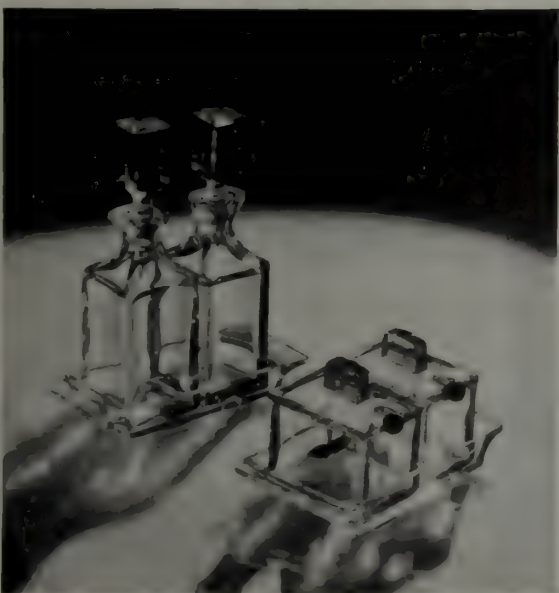
## TALKING SHOP



THE zero hour now approaches when your winter surroundings are beginning to seem a bit dun and jaded. An excellent remedy for this state of affairs is new curtains. This nautical Sanvale print, called "Mariner," comes in a wide variety of refreshing colors. L. C. Chase & Company.



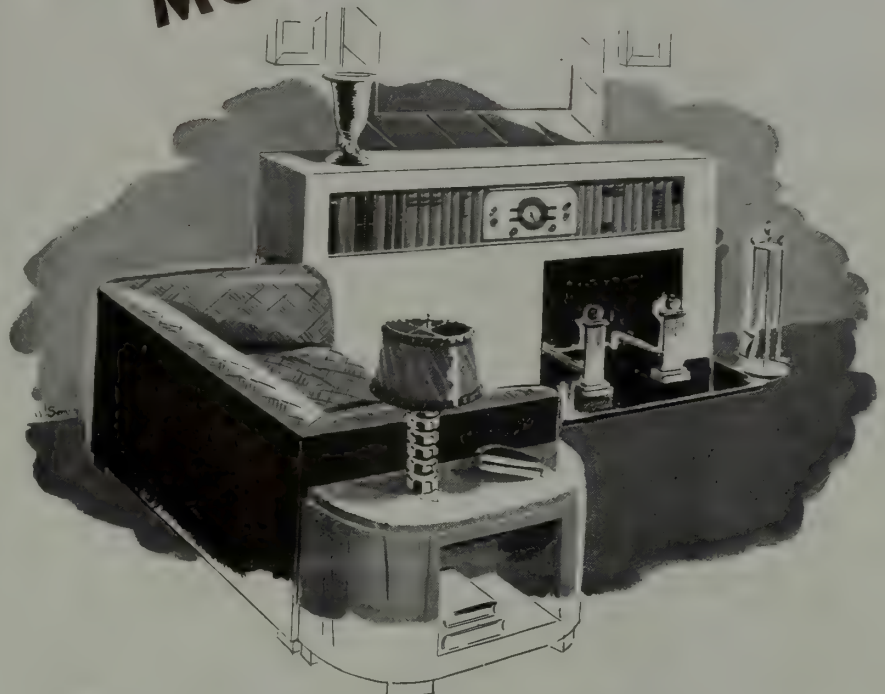
IF your weekend hostess is one of those people who "simply have everything," don't be discouraged, for here is a cosmetic gadget that will both please and amuse her. It's known as the Kitstick, and has three compartments. The one at the top, which is red, holds cream rouge, the white one in the center contains cleansing cream, and the blue section at the bottom holds a flesh-tinted powder base. Even the base of the Kitstick unscrews to reveal a supply of eye-shadow. Dédon Laboratories.



YOUR breakfast, lunch or dinner-table can always bear a little rejuvenation; and we suggest that you consider this dashing, square-cut oil and vinegar cruet, and the twin jam set beside it, which is armed with silver-plated spoons. They're all of clear crystal, of course. Hammacher Schlemmer. Photo by Demarest.

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# UNDER COVER

By MARTIN KAMIN

FIRST PERSON PLURAL. By Angna Enters. 386 pages, illustrated by the Author. Published by Stackpole Sons, New York.

It now seems inevitable that the genius of Angna Enters, already manifest in her theatre work as the great mime of our time, and in her extraordinary talent as a painter, should blossom in her first work as a writer. The present reviewer only can join in the unanimous chorus of hosannahs greeting her dazzlingly written "First Person Plural"—surely this generation's most original and unpretentious self-examination by an artist of her own pluralistic role as a worker in the seven arts. And to applaud with equal fervor her illuminating picture of the Near East, Europe and America as seen by her as a traveler these past nine years. The work is a truly exceptional achievement for an artist until now outside the literary realm.

In "First Person Plural," the reader participates in the development of a creative spirit, self-educating herself in the arts, each of which is rediscovered with contagious excitement. The reader witnesses the union of these arts in that creative spirit's thought and feeling into a new, personal art form, which, half a dozen years later, as a Guggenheim Fellow working in Greece and Egypt, Angna Enters discovers has its sources in the first dramatic expressions of man.

It is not a "success" story in the ordinary sense. While there is fleeting reference to the most acute poverty, which finds Angna Enters not ten years ago walking the slushy Broadway streets without a penny, starving, and trying to get up courage to ask some passerby to buy her some coffee—which accounts to some extent for her passionate and tender identification of herself with all those who struggle for their daily bread—we see her proceed, indomitably, without capital, winning through by sheer merit to the rank of one of the world's most acclaimed great artists. Yet there actually is no mention of "triumphs"—in fact there is little, hardly anything, of Angna Enters, the private person, to be found in this book. There is only reference to Angna Enters the person in relation to her work, when she begins it in her early teens in New York City as an art student at night and an office worker by day. Even then the stress always is on how, with her "images", she stumbled upon her theatre form. The book is not Angna Enters' autobiography—on some later occasion, when youth is behind her, she probably will tell us more than that she is of French and Austrian blood. Yet, nevertheless, "First Person Plural" is the most personal work imaginable written by an artist.

The book begins in 1924 when Enters began to work on her theatre form which revolutionized the whole presentation of solo dance and mime. Not that she speaks of herself as a revolutionary, or makes any claims. When she came along the last great pioneer had been Isadora Duncan. And though she expresses her "tremendous admiration" for Isadora—whose last American performance was the first she saw—Enters did not permit this admiration to deflect her from what she calls her own "hunches."

Though what she did was a rebellion against the loose "interpretive" dance, she was not conscious

of being a revolutionary, and she thinks it significant to note that Mary Fanton Roberts, editor of "ARTS AND DECORATION," who published the first article on her work, the late Robert Henri, and John Sloan, who had been of the small band which initially had worked for Isadora Duncan, also gave her encouragement. They were, as she puts it, her "first patrons."

The travels in this book begin with Angna Enters' London debut in 1928, and takes her successfully through her Paris debut in 1929, and the ensuing years steadily eastward through almost every country in Europe, until, in 1935, we are with her in Egypt. In accompanying her on her travels we participate in her experiences in a variety of fields. Thus, in Egypt, we find her making brilliantly persuasive observations on the origin of the form of Pyramids, her belief being that they are related to the form of sand dunes, interspersed with an account of a walk through the "red light" quarter of Cairo.

Her accidental return to the practice of painting in 1933 is related not only in words but in her series of water color paintings, beautifully reproduced for the book in France, and they also included line drawings of the Spanish bullfight, Greek and Egyptian art forms. These drawings reveal her standing in the front rank of contemporary draughtsmen.

One can only marvel at this richness in a spirit, who, at the moment these lines are written, is receiving applause in three fields of art. At New York's Alvin Theatre, she is appearing before capacity audiences, presenting eight new compositions. Her fifth New York exhibition of paintings within four years is current at the Newhouse Galleries. And here we are facing her anew, as a writer.

As a Journal of the arts, "First Person Plural" is of lasting value. It will be endlessly inspiring to professional and student, so forthright is its warm, simple insistence on the essential humanity and livingness of the arts. The biting wit of her theatre makes its appearance in her writing when discussing satirically the pomposities of the "self-expressionists." As a book on the world of today, as seen by an artist, it is a civilized performance, of lasting and absorbing value to any reader. Its pictures of Europe, the Oriental Near East, Morocco, flow naturally into the diary kept by Miss Enters in Spain while she lived in her Spanish *casa* in a Mediterranean fishing village near Malaga. This diary kept for three years into the present Spanish Civil War, is itself a historical document for which there is no exact parallel in all the books which have come out of that tragic struggle. In that diary you see the people who are fighting and why.

EUGENE BRANTOME

AN ILLUSTRATED HANDBOOK OF ART HISTORY. By Frank J. Roos, Jr. The Macmillan Company, New York, 1937.

With one fell stroke, Mr. Roos has done a great service for his prospective readers and completely confounded the reviewer, for in the brief preface to his book he has answered his critics, by pointing out the limitations of his volume with amazing candor.

This collection of photographs  
(Continued on page 48)

Whether  
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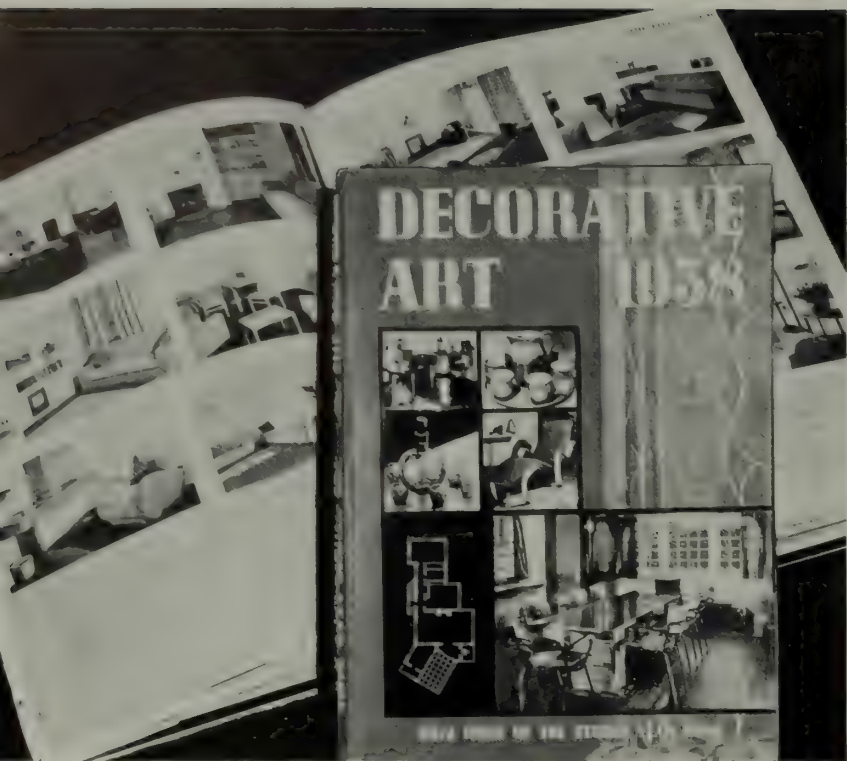
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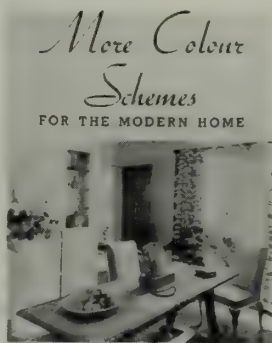
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## UNDER COVER

(Continued from page 46)

of the world's recognized masterpieces of painting, sculpture, architecture, and furniture, ranges from the very ancient Stonehenge to the very modern *American Gothic* of Grant Wood. Between these two timeposts lies a camera-eye view of what we generally consider the *chefs d'oeuvres* of the arts.

Compiled with the college student's needs in mind, who, for lack of adequate facilities to see originals, must take advantage of reproductions as a visual aid, the volume serves its purpose admirably. The selection has been wisely made, Mr. Roos having consulted numerous texts currently in use in American colleges as an aid in gathering his material. To be sure, in certain instances there has been a slight over-emphasis of subject, but these are very minor indeed. Mr. Roos has realized this and points it out in his preface. Generally speaking, the author has made a fine selection of the high spots of each period and in each medium. His section on the Renaissance covers the field excellently.

The actual reproduction process presents a strong black and white contrast. Though rather good for architectural detail and line drawing, it is of very little aid in giving true value to paintings.

What Mr. Roos has provided, then, is a supplementary textbook for use with a good art history. Wide in scope, catholic in choice, and practically compiled, its virtues far exceed its limitations.

IRA H. TULIPAN

**THE PRACTICAL BOOK OF GARDEN STRUCTURE AND DESIGN.** By Harold D. Eberlein and Cortlandt Van Dyke Hubbard. 232 pages. 231 illustrations. J. B. Lippincott Company.

The art of gardening is today almost lost. The field of the aesthetics of gardening is virtually confined to a handful of people for whom gardening is more than a social asset. Thus, the field has been kept fairly clear of all sorts of fantastic theories propelled into the limelight by the hurly-burly of competition. The only traceable unhappy result of this state of affairs has been that the average person has accepted an easy theory of informality.

This book is an appeal to the amateur and professional, and a plea to bring back the art of gardening to its proper importance, without wild or barbarous theorizing. The authors point out that a garden requires an organized basic structure as surely as a building needs a foundation. They cover almost every aspect of gardening, from rock gardens to hedge enclosures. They give detailed information on how to construct trellises, arbours and pools. They tell how to lay out garden paths and build the walls. And since they give plans, drawn to scale and designed with a minimum of expense and effort, the book can be used by a small homeowner who intends to do most of the work himself.

**ENGLISH SILVER.** By S. G. C. Ensko and E. Wenham. Illustrated. 109 pages. Robert Ensko, Inc., New York. A compactly organized handbook and an entirely competent guide written by experts who know how to make the subject interesting even to admirers of old silver.

The arrangement of the text and the generous illustrations are done with understanding and the book emerges as a fine outline of English silver from 1765 to 1825.

The Essay marks and the bibliography will be of particular interest to librarians and collectors.

## OLD BRASS

(Continued from page 23)

birds' forms, animal heads and foliage. But such rarities as these are, of course, quite beyond the means of the collector with the narrow budget.

The brassworkers of Holland, Norway and Sweden produced some remarkably handsome chandeliers, especially during the Sixteenth and Seventeenth Centuries. These are generally to be found in old churches, where brass, with its glowing and sumptuous color, was widely used for decoration.

Of greater interest to the small collector are the domestic objects in old brass, which are more or less numerous, and which are more adaptable to the average home than the heavy church ornaments. Among these, besides the curfew, warming pans and candlesticks described earlier in this article, are such things as fenders, trivets and mortars, which date mainly from the Seventeenth and Eighteenth Centuries, and which often have a simple beauty of design. In the latter half of the Nineteenth Century, the brasses were mostly adaptations of older work and had no originality and no real excellence of craftsmanship.

## HUNTING

### CHINESE TEAPOTS

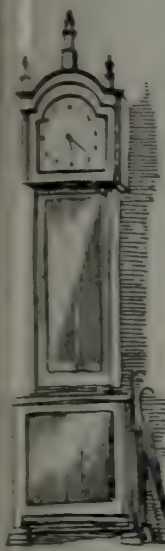
(Continued from page 13)

In 1677, the superintendent of the porcelain factory forbade the inscription of the emperor's name, or the characters giving the history of the great men sacred to China, because he thought that if the porcelains were broken during the process, it would be a reflection on their honor.

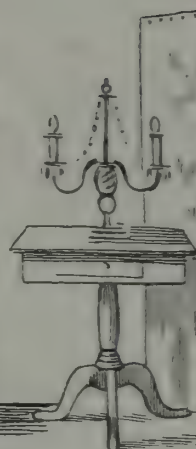
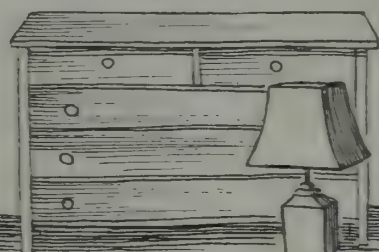
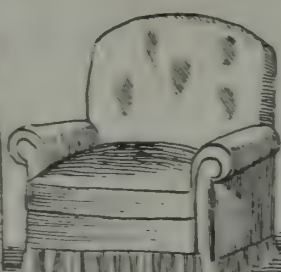
The last example which is illustrated in this article is the Opium Smoker's teapot, which has a story as intriguing as its name. Mrs. Kern unearthed it in a typically poverty-stricken shop in Ajaccio, Sicily, where it was an incongruous companion to all kinds of dusty and shop worn religious vestments. There was no reason for it—it was simply there, the only teapot in the shop.

The amazing thing is that not one of the five pieces described here could be traced through to its original owner. Perhaps the elderly lady in Cairo alone knew the value of what she had. "Never," says Mrs. Kern, "have I had better fortune in collecting my favorite teapots, and never had I started out with less intention of looking for them."





# The Decorative Mart



Here under the heading of THE DECORATIVE MART, listed by states and cities, will be found the names and addresses of those who wish to sell the beautiful, unusual and correct items to fill that one need so often felt but usually unavailable.

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(See Page 45)

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# ARTS & DECORATION

Volume XLVIII March, 1938 Number 1

Mary Fanton Roberts, Editor  
Heyworth Campbell, Art Director

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## Antiques for the Home

By GILES EDGERTON



THIS well-arranged group of English Eighteenth Century pieces includes a Chippendale mantel and Chippendale arm chairs. The Hooper Collection. Photo, Norman W. Cary.

BELOW: Antique wine-coolers have many modern uses, as an end-table, to hold logs, etc. Here is an old English one. Stair & Company.

"A THING of beauty is a joy forever," sang John Keats. It is doubtful if he was thinking of anything so solid as a piece of wood formed into anything so mundane as a piece of furniture. Yet such a table as that illustrated in the group from Vernay's is certainly a thing of beauty and, with a little luck, promises to be a joy forever, or so nearly as not to matter.

It was made when William of Orange and his wife Mary sat on the English throne—a throne slightly battered by the Commonwealth and the Restoration—around the year 1695. Wars, revolutions, rebellions, the invasion of the machine, cataclysms in the social order, the progress of plumbing and the decline of manners . . . these and much more have reverberated through the lives of the people who have had this table.



Still the grain of the walnut responds to polishing; reflections gleam in the shining, satiny top; the eccentrically twisted spiral legs are as characteristic

A GROUP of English antiques, with a fine William and Mary table. The wing armchair dates George I, the mirror, of mahogany about 1730. Arthur S. Vernay, Inc.



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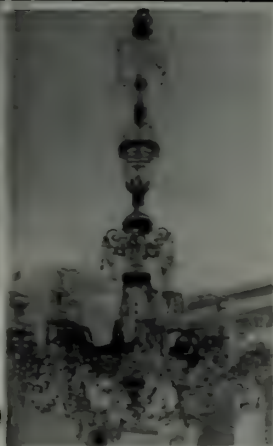


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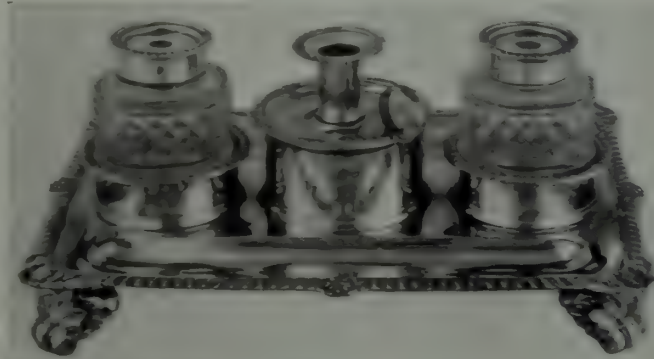
## Antiques for the Home

as when they came from the hands of some master cabinetmaker, whose human dust has been quiet for so many, many years.

The walnut wing arm-chair came into being not very long after the table, during the reign of George I, the first of the House of Hanover, the king who could not speak his subjects' language. The open swing of the arms is delightfully hospitable, while the brocade covering, designed with Chinese flower boxes and floral designs on a gold ground, carries out the impression of pleasant,



THIS elegant and shapely sideboard once graced a dining room at Newburyport, Massachusetts, a town with a romantic sea-going history. This piece has a twin originally owned by Oliver Wendell Holmes, which later came into the possession of William Dean Howells. Gerald J. Shea.



A VERY fine old Sheffield inkstand. It was made in Birmingham in 1800 by Matthew Boulton, whose creations are much sought after by collectors. It is ornamented with thread edging, with a leaf design on the corners. Clapp & Graham.

accents and with a pediment curiously designed, surmounted by a shell ornament of carved wood and gilt. A quaint late Eighteenth Century embroidered silk picture in the original gilt frame, completes this group which is typical of Vernay, both in the unimpeachable quality of the pieces and in the intelligence with which they have been combined.

ONE of seven Dutch Queen Anne chairs, made in America. Of maple painted black. Ideal for the modern farm house. I. Winick.



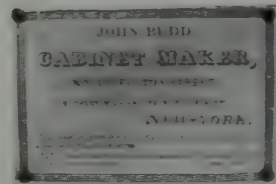
From a set of seven dining chairs comes this Dutch Queen Anne arm chair illustrated, from I. Winick. In spite of familiar lines, these chairs are highly unusual in that each chair is signed "D. Coutong", twice, on the front seat blocks.

These are local American products, of about the middle of the Eighteenth Century. The style is generally called Hudson River, but such chairs

(Continued on page 40)

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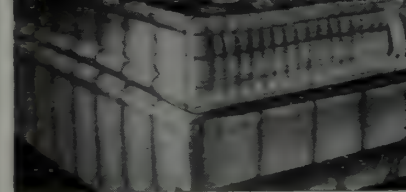
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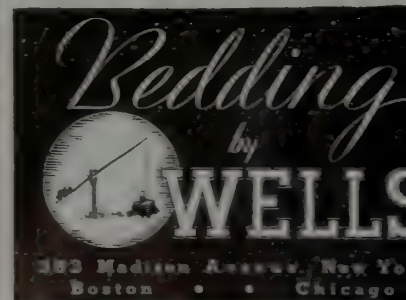
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THE church at Fitzwilliam, New Hampshire, closely resembles its sister building at Templeton, Massachusetts. It was erected in 1816, after many trials and tribulations, something of which is recorded in this article. The four wooden columns of the portico were hewn into shape on the spot and hollowed to avoid decay.



## THE SPIRED MEETING HOUSE OF OLD NEW ENGLAND

By KENNETH M. MURCHISON, A.I.A.



IN this picturesque and tourist-laden section of our broad land are some of the most delightful and charming structures imaginable. Their simplicity, their charm, their sturdiness and their directness of line are indicative of that solid group of settlers who brought these meeting houses into being. Indeed, the wonder is that these churches were so satisfying as to outline and proportion, so comfortable in arrangement, so dominating and so individual in their commanding position at the top of the village green.

Were they designed by architects? Or by plain country carpenters? No one is quite sure about that point, but whatever their inception, the results were extraordinary. True it was that sea captains sailed abroad and brought home plans from England. From these sprang inspiration for others. Here was a general style, quite typical in its way, quite beautiful as to design.

Fifty feet or more in front elevation, their bulk ran back sixty or seventy feet in length; an open belfry, a graceful spire, a deep-toned bell, woodwork of purest white, completed the whole.

One wonders why the general design was as lovely as it turned out to be. Where were the schools of those days? Where were the competitions, the students, the drafting rooms? How those country carpenters produced such gems of architecture as Farmington, Templeton and Fitzwilliam is hard to understand. Measured drawings have been made recently of many of these early churches, but whether their authors made such details before their erection is a question.

We are not prone to think of our early settlers as artistic and cultivated. Our conception is more that of a stout, well-nurtured head-of-the-house, shotgun under the left arm, just finishing a Thanksgiving dinner! But there must have been some men in those days with an inherent talent for architecture, with a delicate perception of design, with a well-developed sense of proportion.

ABOVE: The Templeton church was built in 1807, and is the oldest but one in Massachusetts. The corner pilasters and portico columns are of Ionic persuasion. In the porch pediment, there is an elliptical window.—Left: The Congregational Church at Middlebury, Vermont, built between 1806 and 1809, was originally known as "The Meeting House of the Church of Christ." Despite this weighty title, its architectural outlines are remarkably clear, simple and a little austere. The spire is one of the most shapely in New England.





AT Rockingham, Vermont, the meeting house, dated 1787, has an insignificant exterior, but an interesting and picturesque interior. Above is a view of the pulpit, very imposing and awesome.



And yet, these peaceful, rather naive buildings were evidently not erected without much effort and sacrifice, and without the facing of many problems. In the Rev. Mr. Norton's Town History, we read: "In September of 1803, Thomas Stratton was paid three dollars and thirty cents for assisting to draft a plan for the meeting house"; and later, that this new and commodious meeting house was erected at an expense of seven thousand dollars, and was regarded as a noble structure. Later, it was burned to the ground, and in one year, the townspeople succeeded in raising six thousand dollars and rebuilding it.

We see the New England spirit in these quotations, as we do in the meeting-houses themselves. There is something here that is dauntless and determined; and the building of character and churches was accomplished with fine purpose and sacrifice.

Not very much has been written about these old meeting houses as the center of social existence, which they certainly were. People went to church in those days not merely to

express the religious fervor that was often deep in their hearts, but for the social activities announced from the pulpit, the strawberry festivals, the Christmas tree parties for the children, the sewing circles and the spelling and quilting bees. Practically all of life, beyond drudgery and school work, was meted out to these staunch early settlers through the dreamy, peaceful, reposeful old white churches, usually resting on a hillside, or in the center of the village green, and often surrounded by the headstones of their ancient cemeteries. The meeting house was always the finest building in town, and could secure contributions from the congregations of those days with comparative ease. The church must be built, it must be handsome, and it must be the center of existence, of an existence that, in the main, was austere, often cruel and seldom gay.

Motoring through New England on a beautiful sunny day in the springtime is indeed something to anticipate eagerly. That is, if you are at all interested in Colonial architecture, in picturesque houses, in old churches boasting graceful spires and high, dominating pulpits.

Many of these churches and meeting houses are fairly saturated with legend; many show good architectural influence and are well worth several visits. Almost all are of Georgian ancestry, with a rectangu-

THE Old Meeting House at Hadley, Massachusetts, dates from 1808. It is situated in the center of this quaint and historic town, and has always been a headquarters for the more gregarious natives.



THE church at Wethersfield, Connecticut, is computed to have been designed by the architect of Trinity Church at Newport, Rhode Island. The building has a feeling of unusual lightness, largely due to its airy, lanterned spire, and the delicacy of its proportions.

lar bulk of wood or brick, a classic portico and pediment, a square box-like pedestal above, all surmounted by a cupola, or by a tall, slender spire, generally octagonal in form and graceful in design.

The interiors are usually of a dazzling white treatment, with the box-like square pews that will accommodate an entire New England family—seats on at least three sides, and plenty of room for the dear little ones to put their feet up on the grown-ups' best Sunday attire.

Up near Hartford, the capital of the busy manufacturing state of Connecticut, lies Farmington, a charming village endowed with a Colonial meeting house, the old Congregational Church. The edifice is of white clapboards and shingles, the latter purporting to have lasted for over a hundred and thirty years. The building is rectangular in form, surmounted by a particularly beautiful spire, at the base of which is an open arcade. It was built in 1771 from plans by Captain Judah Woodruff, who was either a most competent designer in his own right, or an adopter who may have brought the plans from England. Being a captain, he was probably a sea captain. Being a sea captain, he probably sailed to England to dispose of his whale oil. Being a Connecticut Yankee, he probably got such a big price for his cargo that he was ashamed to take it home without making a contribution to the church. So he brought back the plans and laid the cornerstone himself. You see, gentle reader, that is how history is made.

Next, on to Canterbury, one of the most interesting of Connecticut's hill towns. The Congregational Church on the Green is built on a commanding site at the top of the sloping Village Square. The distinguishing feature of this house of worship is a recessed front vestibule, further protected by a projecting porch with four square Doric columns. This recessed vestibule is capable of accommodating all the loitering gossips of the village, before and after the service; while two side entrance doors allow the home-goers to proceed without delay to their solid midday meal.

The octagonal spire here is beautiful and graceful, with a different



BELOW: Another view of the interior of the meeting house at Rockingham, Vermont, showing the high-walled pews which even appear in the gallery. Each of these pews is large enough to accommodate a good-sized family, barring feuds.





system of ornamentation on each side. The interior boasts a floor made of cut granite, an unusual feature, not so much in keeping, to our mind, as a wooden floor would have been.

In Lebanon, Connecticut, we find again a Congregational Church. (What were the Episcopalians and the Presbyterians doing all this time?) This one is constructed of brick painted white, with a square base supporting its octagonal steeple, a spire of exceedingly elegant design. An attempt at originality is to be found in the extremely lofty entrance door in the center of the portico of four Doric pilasters, not too successful a solution, but different, at least.

Before we get to Massachusetts, that hotbed of Colonial architecture and happy wood carvings, we reach the cocky little state of Rhode Island. This commonwealth, as you know, boasts two cities of importance and two only: Providence, the capital; and Newport, the capital of Society.

In Providence, we encounter the First Baptist Church, a very elaborate structure, commodious and commanding. The main floor is one story up—no place for the weak-kneed. Both first and second-floor windows are round-headed, something which they never should have done. The spire is overwhelmingly elaborate, four square features before the steeple itself begins its heavenward climb.

Old Trinity Church in Newport is nothing at all to look at. At first we thought it an old barn; but when Rolls Royces and Minervas began to roll up to what looked like the side door, we changed our opinion. The old church was organized in 1698. In 1762, the trustees felt that they had outgrown the original structure, so they went to the local shipyard and got some shipwrights to saw the church in two and move back the rear portion. This was nothing to the hardy ship carpenters who often had the job of pulling out a schooner into a full-rigged ship.

Square pews fill the interior of this church, fitted up with the narrowest of benches; very uncomfortable, to us at least. The preacher looks down on his congregation from a high, white pulpit—all rather terrifying.

In nearby Massachusetts, the only Seventeenth Century church extant is the Ship Meeting House at Hingham. Quainter than the quaintest, built of wood, with a pyramidal roof, flat-topped and with a lookout platform, similar to the widow's walk on the houses in New England whaling towns, where they are seen at every hand. But who were the widows looking for? Their own sea captains, or—?

Old North, in Boston, has its niche in history as the starting point of the ride of Paul Revere. Paul Revere had his own pew there. It was bought by one of his descendants, and is still in the Revere family. Old North Church contains a handsome bust of George Washington, who seems to have enjoyed the reputation of being a steady churchgoer. Lafayette, when he first viewed the bust, said: "That is the man I know, and more like him than any other portrait"; which was interesting, to say the least; because no two portraits of the Great Man look at all alike, except that a Peale looks like a Peale and a Gilbert Stuart like a Gilbert Stuart.

The designer of Old North was one William Price. The present spire was designed by Bulfinch, is all of one hun-

dred and seventy-five feet high, and is regarded as one of this architect's best.

Another ancient one in Boston is King's Chapel, erected in 1686, later destroyed by fire. A new structure was started in 1741, designed by Peter Harrison, the architect. Poor Peter didn't have enough money to finish up the spire. The church was closed in 1777, when Boston was occupied by the Colonial troops. When it was reopened, the Governor's pew was beautifully restored, and it is reported that George Washington slept there during a certain service. It is also reported that King George III gave a set of Communion silver to King's Chapel.

Marblehead and Newburyport were headquarters of the whaling and fishing industries. Besides building widow's walks in anticipation of being snatched off by the sea, the sea captains lent their aid towards building local places of worship. For instance, in Marblehead we find that out of thirty-three contributors to St. Michael's, twenty-nine were sea captains. And good Paul Revere cast the bell for this church. Likewise, so the legend runs, he cast George Washington's false teeth, or carved them out of solid ivory.

Probably the finest cupola surmounting all these examples of early piety is on the Fifth Meeting House in Lancaster, Massachusetts, dated 1816. This cupola is by Charles Bulfinch, rests on twelve slender Ionic columns topping a square brick pedestal, and is a veritable triumph of design, as perfect as that of New York's City Hall.

Before quitting the Commonwealth of Massachusetts, we might wander over to Southampton to see the village church. It is said of it that, because the attendance fell off, the preacher, one John Richardson, ordered a heavier tongue installed in the bell, in order to start more successfully the Sabbath march churchward. The heavier clapper cracked the bell, whereupon the Rev. Mr. Richardson cautioned his congregation to "beware of too great a tongue."

The high cost of worshipping wasn't so much in evidence in those delightful old days. The story goes that the authorities of the Congregational Church at Enfield, Massachusetts, hired Ebenezer Winthrop to sweep out the building six times a year, and after every town meeting, for \$1.50 a year.

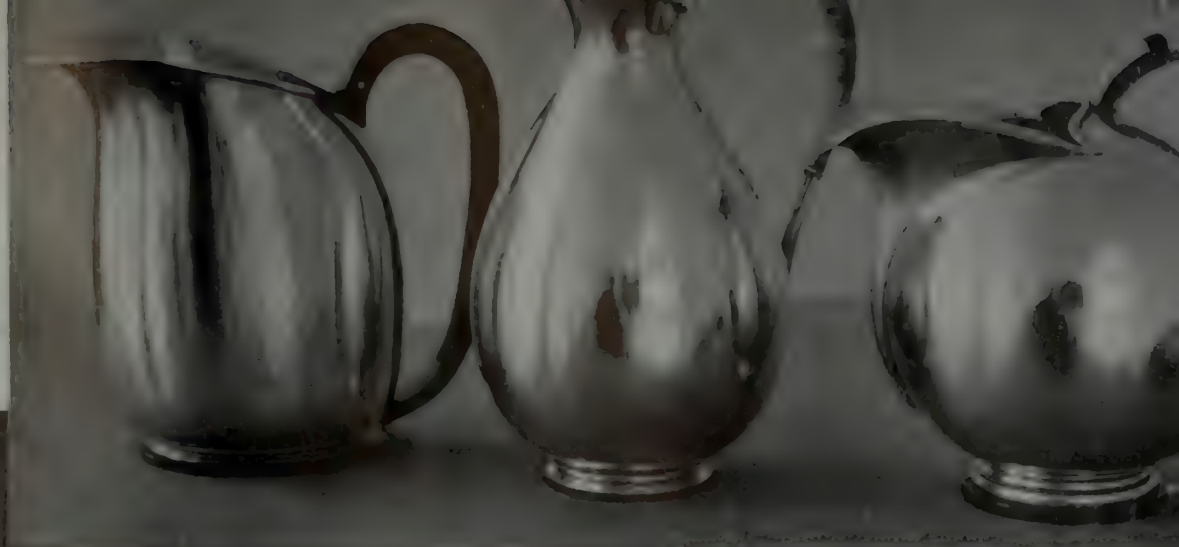
Up in Vermont, where the marble comes from, are several churches worthy of a visit. Rockingham, Weathersfield Center, Middlebury, Richmond, all have charming churches; although Rockingham's is a mere meeting house with an ugly exterior, but interesting and quaint inside.

The Unitarian Church at Burlington and the Congregational Church at Middlebury are very elaborate and imposing, with spires mounting up over beautiful arcades and clock bases.

The polygonal church at Richmond is a picturesque old structure, plain as a pipestem. It looks as if it had twelve sides, all pews with doors; columns in one piece running from floor to roof. No boxing here, no, sir! The construction of this ancient house of worship was begun in 1787. When the frame was in place, "a washtub full of toddy, made of rum and loaf sugar, was prepared, and notice given to the men to come down from the frame and drink."



**R**IGHT: Three exciting new shapes for silver pitchers, designed by Carl Gustav Hansen. The pitcher at the left has an ebony handle, the one in the center a wicker handle; and the handle of the pitcher at the right is trigly banded in ebony.—Below: A very dashing silver tea set, streamlined to the nth degree. This was also designed by Carl Gustav Hansen.



**R**IGHT: A vegetable dish and a cream pitcher for the Modern-minded hostess. These pieces have a bold simplicity of outline, and the metal is of the finest quality.—The gravy boat and vegetable dish shown below are strikingly original of form. The gravy dish has a reed handle, the vegetable dish an ebony one. Both these groups were designed by Franz Hingelberg.



Photos by Bonney

FRANZ HINGELBERG, DESIGNER

## Denmark's Contribution To Modern Silver

**T**RUE to the spirit of adventure which is their heritage, the Danes are pioneers in modern industrial art. Several issues ago, we showed some of their glassware, which is remarkably imaginative and fashioned of the finest materials. This month we present some of their silver, which is perhaps more familiar to Americans, due to the fact that we have seen a good deal of a certain phase of it displayed by such craftsmen as Georg Jensen.

Like the glassware, this Danish silver suits form and design to purpose. And yet, candidly functional as it is, it never appears stark or bleak. Its lines are always suave and fluid, its quality substantial but never weighty; and it has the kind of smooth and delicate patine that we are wont to associate with Traditional pieces. However dramatic in

feeling, it is never garish or blustering. The combining of wood with metal is assured, poised and so *right* that it is quite inevitable.

The pieces illustrated on this page were shown for the first time in the Danish Pavilion at the recent Paris Exposition. Three of the groups were designed by Franz Hingelberg; the other two by Carl Gustav Hansen; both artists well known in Denmark, whose work is sure to make an emphatic impression in this country, where we are continually in search of new things that will make our homes more beautiful and comfortable. And this Viking silver will be as easy to live with as it is to look upon, not only because of its honest craftsmanship, but because of the distinction and complete originality of its form.

**B**ELOW: This cake dish and coffee pot are a far cry from the ornate silverware that used to weigh down grandmothers' sideboards. Yet, despite the different contour, the metal has the same gentle and sleek





"CHOIR Boys." These ecstatic choralists have a quite celestial look about them, accented by the modernized Gothic arches, forming a suggestion of a pipe organ.



Photos by Robert Humphrey, courtesy Jane Be

OUR artist seems to like the goose girl *motif*, for she has used it in several groups, two of which are illustrated on these pages. This particular goose girl seems at a loss to know just how to control the very angry and quawking charge in her arms. The composition is particularly imaginative.







**"PIG Goes to Market."** This dashing equestrian young gentleman is very proud of the pig he is offering for sale; and he is quite justified, for the porker is nobly plump and of luscious complexion. The horse looks pretty cocky, too.



**"RIDE a Clay Horse."** Here Miss Manley waxes quite satirical and ponders ceramically on the unfairness of human nature. The horse has a convincingly adamant air; and his riders ought to be ashamed of themselves.

## WHIMSICAL CERAMICS FROM "THE GOLD COAST"

**A**LL the humor and artistry in Hollywood are by no means confined to the movies. For some time now, California has been one of the most active and progressive states in this noisy Union—certainly as far as art and architecture are concerned. And one of the most interesting results of this encouraging state of affairs is the ceramic work of Jean Manley, a young artist from Hollywood, whose imagination is as lively and humorous as her quite exceptional technique.

Miss Manley models in native clay, and does all her own coloring, using a commercial underglaze and obtaining her tonal effects by mixing. As a result, her color-range is unusually individual and variegated — dusty pinks, blues, greens, browns and yellows being more or less predominant.

Having started this work as a hobby and diversion, Miss Manley was so besieged by admirers that she took up ceramics in a serious way. However, like Shakespeare, she "never repeats"; and for this reason, her work lacks that stiff, commercial and machine-made look that so many porcelains have today.

When you look at her impish and fanciful little figures, you feel that Miss Manley must enjoy modeling them as much as a child likes to make mud pies or play games—with intense absorption, a magnificent disregard for convention, and a pristine eye for color. Her groupings are quite extraordinary in their composition, and often have the effect of fine paintings, because they are fresh and spontaneous.



**MORE "Goose Girls,"** and very competent they are. You can almost hear them singing as they shoo their wayward charges into the straight and narrow. This grouping is remarkable for its mobile composition.





MEIGS, ARCHITECTS

UMBERTO INNOCENTI, LANDSCAPE ARCHITECT

THE loggia of the Radcliffe Cheston house in South Carolina, as seen obliquely from the forecourt. To the right, in the angle between the loggia and the main part of the house, dense planting conceals a sheltered little pool. The service quarters are to the left.

# A WINTER RETREAT IN THE GRAND MANNER

By R. W. SEXTON



THE pictures on these pages are not illustrations for a new edition of "Gone With the Wind," although you can well imagine Scarlett O'Hara shooting Yankees from the doorway, and Rhett Butler dismounting at the foot of those graceful loggia steps. Actually, it is "Friendfield" which is depicted here, the house which Mellor & Meigs, architects, recently designed for Radcliffe Cheston at Georgetown, South Carolina. It is built in part on the foundations of an old house that was originally erected in 1798, and was burned down in 1925. The old brick foundations and the two chimneys were still intact, so that it was very easy to recognize what the house had been; while the chimneys, with their fireplaces still existing, determined the ceiling heights. Therefore, it was decided to conform to the original block as nearly as possible, without attempting to reproduce the design of the old house. The architects rather considered it their problem to create a design that would be interesting in its lines and proportions, and be appropriate to its environment, retaining the general character of the houses built at the time this house was erected.

Perhaps the most important feature of the design is the portico on the front facade on the south, facing the river. During the last one hundred years or more, the history of the South, or, more specifically perhaps, of the Virginias and the Carolinas, has been so closely entwined with a style of architecture of which the portico is the chief characteristic, that this feature in the design of the Cheston house immediately gives the building a character appropriate to the locality, at the same time adding beauty and dignity to the composition.

Since the Chestons live during the greater part of the year a few miles outside of Philadelphia, and generally occupy this house in the South only for a few weeks during the winter season, when the sun is being sought rather than avoided, the plan was shaped so that the important rooms were afforded south and west exposures, and to afford opportunities to develop the grounds adjoining the house on



ANOTHER view of the loggia, this time from the hall door looking across the forecourt. The slender columns, with their decorative Corinthian capitals, the groined ceiling and the tiled floor give this porch a definitely "deep South" air.—Below: Facade of this romantic South Carolina house. The pillared portico makes you think of "swords and roses," and crinolined ladies.





is formal but inviting. To the left are the library and living room, to the right, the dining room and pantry.



**B**ELOW: The dining room door is topped by a fine Adam frieze. All the doors and dadoses in this house are beautifully paneled, and the ceilings are impressively lofty.



the west as gardens which would serve as outdoor living space, and knit the house and the landscape into one homogeneous composition. Thus, for example, while the arched loggia on the west side of the rear wing of the house forms a most attractive entrance to the main hall from the driveway at the rear, it leads also to a brick terrace which, in its design, was considered actually as a part of the loggia. While the planting on either side of the terrace, which encircles a small pool, is generally informal in character, the flower garden beyond, which is approached by means of flagstone steps from the front porch, and was designed by Umberto Innocenti, landscape architect, in conjunction with the architects, is more formal in its layout.

Since the living requirements of the Chestons were not unusual, the arrangement of the rooms in the main portion of the house follows rather closely the plan of the original house, with the living room and dining room on opposite sides of the entrance hall, and the service quarters in a new wing at the rear adjacent to the loggia. Besides Mr. and Mrs. Cheston, the family consists of five children, so there are four bedrooms with adjoining baths, and two servants' rooms on the second floor.

During his stay at "Friendfield," Mr. Cheston's hobby is shooting ducks and quail, as well as turkeys and doves, so a gun room is provided in a one-story wing, which also includes space for (Continued on page 35)

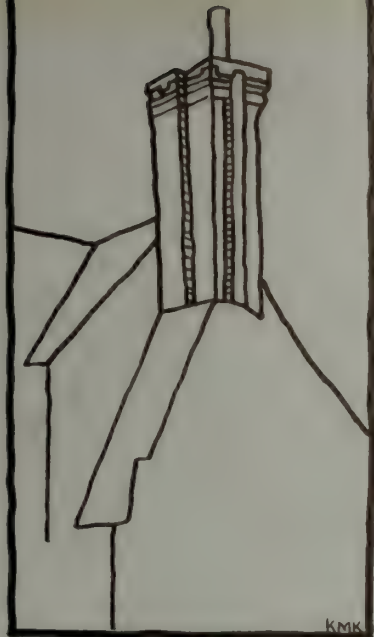


# DECORATIVE SKYLINES— CHIMNEYS OF OLD SPAIN AND ENGLAND

By KATHARINE MORRISON KAHLE



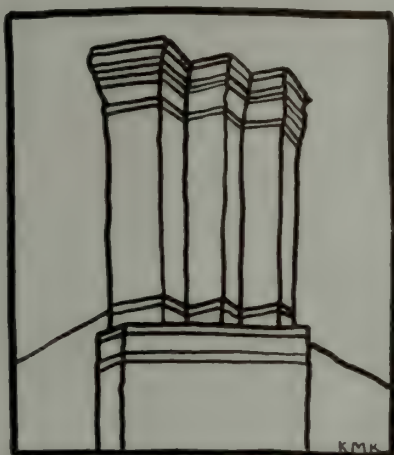
ASH MANOR FARM



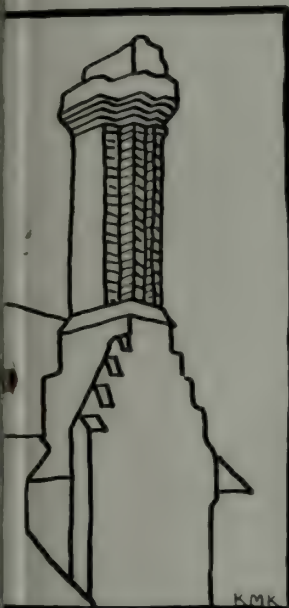
BRISCOE



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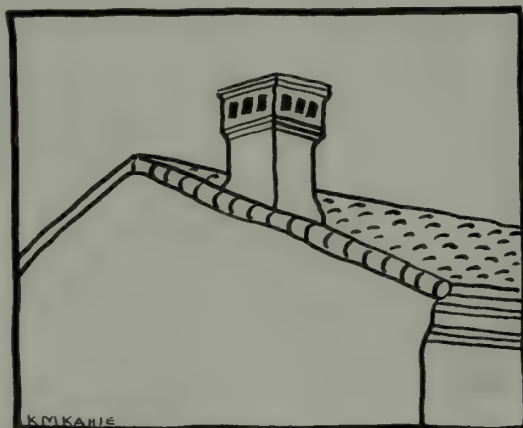
STOCKSAY

Indeed, the chimney corner within, and the stack without are among the most delightful features of the English cottage. The hearth is large and the canopy overspreading to collect and carry the smoke. The cooking used to be done by the open fire and the master of the house could take his seat within the fireplace itself. The hearth was raised from the floor and a cast-iron fireback covered the back of the chimney, while on the hearth stood fire-dogs. An iron bracket was built into the wall to support a kettle. Over the lintel would be a rack with spit for roasting and a shelf with polished pewter, brass and earthenware. Homely comforts centered at the fireside. No wonder the smoke from such a fireside sent forth the spirit of an animated existence.

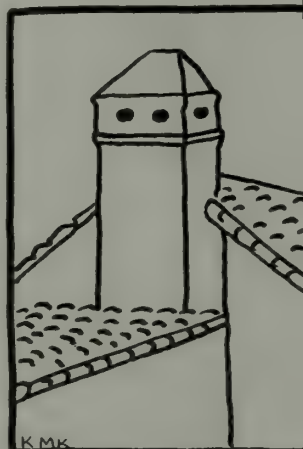
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Left: Chimneys of rural England. —

Right: Chimneys of historic Spain.



CADIZ

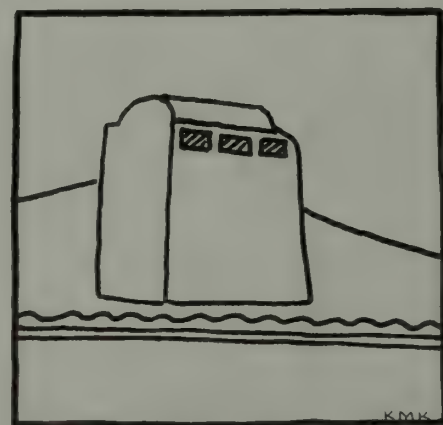


ANDALUSIA

CHIMNEYS, in the sense we now understand the word, were unknown in England until the fifteenth century. Even the large halls and manors had their fires on a few flat stones in the center of the room and allowed the smoke to find its way out through a hole in the roof. Later, the fires were built against the stone walls of the room and covered by a protecting hood of metal, twigs, or stone. Yet, from this humble beginning have sprung the most perfect of chimneys, both from the standpoint of architectural design and of fireside comfort. English chimneys have a serviceableness of appearance and an unaffected fitness to their purpose of conveying smoke. Necessity for the chimney in England has developed it into an indigenous part of each house.



RONDA



ALGECIRAS



RONDA



GIBRALTAR





**J**ERSEY GEM is the most popular and hardy of violas. It is easy to raise, and its color is a clear, true violet. Here it is shown growing beside a flight of stone steps. Photo by J. Horace McFarland.

**V**IOLAS have a pixie charm. One and all they look up at you with their saucy, mischievous faces, as if sharing a joke that only they and you know. Small boys sometimes possess this same charm, lost as they grow taller and become men. Violas never lose it.

It is this charm that somehow has been denied their more placid sisters, the show pansies. It is embodied in their pert top petals and their upturned, dimpled chins. I can still feel but righteous indignation toward the woman who leaned over our white pickets, and said of our appealing viola clan, "Your pansies are not doing so well!"

# VIOLAS—THE PIXIES OF THE GARDEN

By CLAIRE NORTON

Few flowers are more satisfying for a variety of purposes than are violas. They differ from the popular, showy pansies in their neat, tufted habit, their upright, freely-produced blooms in frank, clean colorings, and their compact, abundant foliage. In general, they are hardier, more amenable small creatures, ready to serve among the Spring bulbs. There they supply a substantial footing, and later hide the unsightly ripening foliage of their companions, in the rock garden, for margins of the sunny border, for planting in the crevices of paths or tucking into rock walls, or even for growing under glass during the winter to take the place of true violets in low bowl flower arrangements. They begin blooming with the daffodils, and it is no unusual sight to find them still gaily lifting their sweet, miniature faces for a word of admiration along in November.

Many are the members of this fascinating tribe, some better, sturdier, hardier, more tolerant of summer heat than others, but all good. The most popular and undoubtedly the most satisfactory introduced so far is Jersey Gem. It is a true aristocrat of the small plant world, never out of bloom from the beginning to the end of its season, and, fortunately, has notable heat and drought resistant qualities. Even without these recommendations, it would long

**V**IOLA ADMIRATION has an opulent texture and is a deep, luscious wine in color. It looks remarkably handsome blooming among daffodils. Photo by Mark Norton.





remain a flower that appealed to the lover of beauty, if only for its true violet coloring and the perky way it carries its blossoms. Of the Gem type, White Jersey Gem, Lavender Gem and Jersey Jewel are others worthy of serious attention.

A dainty flower is Mauve Queen, borne on the tidiest of plants imaginable. G. Wermig, similar in coloring except for white on the lower petals, we like less well. With us, the blooms fail to develop perfectly and the plant proves a rather shy bloomer. Maggie Mott is said to be more of a beauty than Mauve Queen, but of doubtful hardiness and more costly.

Perfection is one of the best, forming a broad, compact plant, literally covered over a long season with powder-blue, chubby-faced flowers. Each flower is marked in the center with a touch of yellow and lines of darker blue. Floraire is considered another outstanding gem in blue, but this one has never graced our garden and cannot be written of from personal observation.

In the yellows, Primrose Dame is good. It has a larger bloom than most, more pansy-like in structure, and is useful with dark-hued tulips, its pure, bright color carrying well. Lutea Splendens, Yellow Gem and Primrose Perfection are other excellent ones of sunny coloring. The first two are clear yellow; the latter, a primrose shade.

And then there is Apricot. No other viola possesses the coloring of this one, the petals having the shadings of a ripe apricot, with the deepest tones in the heart.

Rich violet Admiration is aptly named. Who could but admire its velvety texture and old wine hue? No story on violas would be complete without mention of White Perfection, all chaste white with a wee golden heart on a handsome dwarf plant.

Rosy-flowered violas are less often met with than those in blue, violet, white and yellow. There are, however, a number in this color grouping. A favorite is Bosniaca, which cuddles close to the earth and sends forth dancing rosy faces with just a touch of white when first open.

**P**RIMROSE DAME is one of the finest of the yellow violas. Its flower is unusually large, and is effective in a border of deep-toned tulips. Photo by Mark Norton.



**T**HIS really does look like a festive gathering of garden gnomes and pixies. Those whimsical upturned faces belong to Tricolor violas, clustered thickly in a moist soil, with their heads in the sun. Photo by J. Horace McFarland.

Sutton's Pink Pearl, Rosy Gem and Rose Queen are elfin violas, delightfully colored. It is not easy to find words adequately to describe the last. I do know it is one of the loveliest hues yet seen among these enchanting flowers.

Awkright Ruby is as distinctive in the make-up of its color scheme as is Apricot. In this, the delicately ruffled petals are painted with ruby-crimson shading through terra-cotta, with a bit of deepest maroon at the center.

The foliage of violas varies almost as much as the hues and form of the flowers. Studied at close hand, each plant is seen to differ slightly in this (Continued on page 35)





UGGAN, DECORATOR

Photos by Emelie Danielson

THE living room of this distinguished hotel apartment is "done" in shades progressing from cream to gold. This is a view of the window end, showing the eight-panel, gold-mirrored screens reflecting the metallic gold ceiling—very dramatic, but never turbulent.

## WHY SOME PEOPLE LIKE TO LIVE IN A MODERN HOTEL

By JOHN MARSMAN

IF you want a perfect combination of easy living with a luxurious background, the modern hotel has solved the problem for you. In the last few years, hotel life in the big cities has made social existence a matter of final convenience, comfort and charm, plus the care that is taken of the apartments and of the dwellers therein by the more sophisticated hotel managers. Matters have even come to a point where suites are made over to satisfy tenants who are seeking *pieds à terre* in New York or elsewhere.

One of the most luxurious and unusual of the refurbishings has recently been accomplished at the Waldorf-Astoria by an imaginative decorator from Buenos Aires. To see a brilliant series of rooms like these in the Towers of the Waldorf-Astoria is to be reminded of the old analogy between music, poetry and the visual arts. In this series of rooms, colors and lights and forms and rhythms have been skillfully manipulated. Visual effects throughout are held together or in a pleasant unity. Not stiffly, as this may suggest, or without variation or dramatic interludes, but held together nevertheless by a clever artist who might

as well have been planning a sonnet or a fugue.

The apartment is a good answer, moreover, to those of us who have liked to see contemporary rooms softened and "humanized" by touches here and there of the great past. Most of the furniture forms in these rooms are strictly of contemporary design, even novel and inventively fresh. But intermingled with them are the familiar forms of Louis XV fauteuils and tables and desks. And in the fireplace stands a pair of dashing rococo andirons in ormolu.

I think that at this moment—decoration is nothing but a series of moments, never still, ever anxious to create the new and unexpected, always recasting things so that they will appear in different guise—these rooms, with their artistry, and withal with their warmth and comfort, are a clever provocation to debate for those persons who represent Enlightened Opinion and those who represent unflinching, radical Modernism.

How do these rooms illustrate this moment? And how do they succeed in doing so in such a well-devised, not to say poetic, manner? Primarily, (Continued on page 39)





TOP of page: The master bedroom has an exciting copper ceiling. The walls, linoleum and rug are off-white, and there are large areas of copper mirror. The Traditional furniture combines remarkably well with this definitely Modern background.—Center right: Over the mantel in the living room is a fantastic mural by Ellen Treadwell. The furniture is Modern of line and opulently overstuffed.—Below right: Subtle tones of pink graduating into shell coral make the color scheme of the dining room fresh and interesting. The simple furniture is of blond wood.—Above: The boudoir is unmistakably feminine, with its coloring of gray, silver and lavender. The ceiling is covered with metallic lavender paper; and the chaise longue is upholstered in gray satin studded with amusing jeweled buttons.



# BLOOMS FROM MY COUNTRY GARDEN

From the Personal Record of a  
Connecticut Gardener

By CLARE OGDEN DAVIS



It was in a group of the color called Newport Pink, and grown by Evan Harding at Day-break Nursery here.

This plant was sturdy, not so tall as the rest of the lot, and the blossoms were entirely clear of the salmon shades of the others.

Two heads were allowed to mature seeds, and though there were not many seeds and some of them did not harden, I saved enough to fill a tablespoon. After the seeds had dried for a week out of the pods, I planted them. I think every one has germinated, and maybe

GARDENING is not all physical. No matter how small its size, a garden is always larger than those who plant and tend it. And always from it, barring pestilence and drought, more can be taken out than was put in.

More is taken out, of course, by the person who is in tune, in sympathy, in spiritual accord with the rhythm of the Earth. I am a tough-minded sister, but I believe *that*—nay, I know it. That is why gardeners hunger, while the Sun is swinging north again, for “the feel of dirt”.

When roses are to be pruned or rocks to be moved, garden gloves are a boon, for stained hands and torn nails are not beautiful. But all real gardeners discard gloves when working in good soil. Gloves insulate a body against that electric current that comes up from Mother Earth; on that scientists, mystics and cynics agree.

One Sweet William plant in my upper terrace border last spring—one of the few not attacked by crown rot—produced very delicate pale pink bloom.

ABOVE: Iris is one of the most satisfactory plants for any garden, as it looks sumptuous, but is not hard to raise. The species known as Mlle. Schwartz is shown here growing beside a pool. Below: Nasturtium is another of my favorites. It flaunts its glowing colors in garden or window-box, and is good to eat, besides. The dwarf species in this picture is *tropaecolum*.

TOP of opposite page: California Giant zinnias are grand for good, solid borders, especially if you want a strong display of color. Here they are shown effectively combined with Golden Ball marigolds.—Bottom of opposite page: Of the Sweet Williams, Newport pinks are my special loves. Their rather Victorian coloring looks particularly attractive near a fieldstone wall.







From "In Our Country Garden," courtesy Dodge Publishing Co.

Photos by J. Horace McFar

—just maybe—I have that pale pink for another season, or for keeps.

If so, it is one of the triumphs every gardener looks for, and maybe once or twice in a lifetime realizes.

Last Fall I heard Leonard Barron, one of America's great dirt gardeners, a splendid rosarian, and since the first of the year, editor of *The Flower Grower*, talk on the growth of American gardens. He deplored that all gardens in one locality tend to be alike, and too frequently produce a deadly monotony.

I quote from some of my notes on that talk:

"American gardens," said Mr. Barron, "tend to a deadly and restrictive regimentation. My own garden has been completely reconstructed four times in the last eleven years. I believe it keeps a garden and a gardener young.

"American gardeners look too much for sure-fire plants. Even if it is just a conspicuous, gorgeous weed, they are happy. Of late we have noticed a growing desire for improved strains of known flowers, and it is a good thing. Most of these developments are toward color intensity or disease resistance, such as the wilt-resistant asters, and rust-resistant snapdragons, and the work done on double nasturtiums by the Burpees and Bodgers.

"But a plant is not a static thing; it is a living organism which has adapted itself to the conditions under which it lives. Most notable progress in the finding of plants that are making breaks from their established routines has been through the intelligent alertness of amateur gardeners."

Mr. Barron then went on to mention the Christmas rose, which was discovered seventy





years ago by an English clergyman, who saw one blooming through a Christmas snow storm, collected it and propagated it: the Jersey Gem viola, which came through a single strong plant out of a whole package of mixed seeds; the Shirley poppy, which came about because an English workman saw one light colored poppy blooming beside a road and kept its seeds. Among those seeds were some red poppies. He threw all those away as soon as they bloomed, and saved only the seeds of the light blooms, until finally he had only pink and white.

So my pink Sweet William may not be true to its pale delicacy next year; it may be all Newport Pink. I know, of course, that some of it will be Newportish, but that is the kind of gamble I like, and if I win, it may be entirely new.

Mr. Barron might be pleased to know that I got tired of a double row of irises from the terrace steps down to the pool, and have changed that part of my garden. The irises have all been ripped out. This coming Spring I will have pink peonies for early bloom, alternated with tall white and pink phlox, and bordered with masses of white petunias down that grassy path to the shady coolness of the brook.

Greediness does catch up with you. I thought I could beat the season by planting zinnias in the house at Easter, and through transplanting several times get earlier blooms. Doesn't work. The zinnia is a long-day bloomer, and that's that. The third week in May I scratched a line down the upper cutting garden, slung the rest of three packages of zinnia seeds in it, walked down the row to press the seeds in, and went on about my high-powered smart work of dividing chrysanthemum clumps.

The carefully transplanted early zinnias had only a few straggly blooms when the others were giving blossom.

A complaining friend says she put lots of fertilizer in her nasturtium bed before she planted it. Some seeds were left over, and the small daughter of the house said she'd plant them. "Want some fertilizer?" asked mother. No, daughter couldn't be bothered with such nonsense. Result: mother has huge plants, great glossy leaves, almost no blooms. Daughter's row of nasturtiums is a complete mass of bright blooms covering fair-sized plants.

The only advice I could offer was to treat the family to nasturtium salad—those big leaves will supply them with that delicacy for a good while. And next Spring plant the nasturtiums in the poorest soil on the place, in full sun, and for good measure mix some sand in the seed bed. Nasturtiums are pigs. Give them an inch of manure and they'll make a mile of leaves. They should be looked on as the starving Armenians of the garden, but without mercy. Take the old Turkish viewpoint and let 'em eat and lay.

Most of my iris which have not been divided in three years will come out in August to be completely overhauled for signs of the demon borer, the soil turned up for two or three days' sunning—the rhizomes won't be hurt lying under a tree—plenty of bonemeal worked into the soil, and the beds then replanted.

Experience is a great teacher, but frequently irritating. One of the fairest of irises is the delicate pale blue *pallida* *lalmatica*, called Princess Beatrice. Six years ago I got three or four rhizomes; it is an old iris and very cheap. These were planted in the upper terrace border near to a pale pink peony. The combination that first Spring afterward was delightful. Next year Princess Beatrice did not bloom, nor did she for the next several years. Even if there were no blooms, the clump kept right on increasing. Finally I dug it up, divided it, gave away a lot of it, and planted about twenty rhizomes in very poor soil.

That was Fall before last. The next Spring every one of the twenty bloomed gloriously; last Spring, there was

just one stingy bloom. So I reckon the Princess is one of those restless royal females who has to be moving around to be happy. She'll get her fill of travel in my garden from now on. I'll probably be darn tired trying to find a new home for the hussy every August, but I must say she is beautiful enough to justify it.

My precious tree wisteria, planted a year ago last September, has stood as a gray stalk for nine months. I held funeral services for it two months ago, but hadn't the heart to pull it up and cremate it. I had too many things to do. Lo and behold, after a heavy rain one day suddenly the Devil's Den, a mile across the valley, was awakened by wild shouts and rebel yells. The family came, peering fearfully around corners, on the run, or walking hastily and growling whatthehell?

The wisteria was a mass of pale green leaves! It had only been playing possum!

This Spring it will be heavy with long racemes of pale perfumed lavender. It is one of the super-hybrids, and was a birthday gift from my husband, who claims to be a rock garden expert, but not a wisteria picker-outer. He was excited enough to go get a bottle of Scotch and we solemnly stood beside the little tree and drank to its health and long life.

I consider its awakening a good omen. Life goes on, in spite of sit-down strikes and the massacres overseas. A garden is a lovely thing, God wot, but God, wot a mess the human race can manage to make of itself!

I have strayed from the fold of my religious upbringing, but one thing I know that they didn't teach me in Sunday School or at a Baptist College. I know why Jesus in his agony went into a garden. It was Springtime.

There is a parable in the tree wisteria, too. It knows, somehow, that there will be always another Springtime, and in that serene faith it has brought itself back from the dead.

Gardeners may be profane and earthy, but they know the defeatist is denying the first law of Nature: to stay alive and carry on. I don't know what a bulb or a dormant plant thinks about through the dark cold time of waiting, but I am sure it never wastes time trying to justify its own existence or wondering what life is all about. It is not equipped to answer such questions, and neither, I am sure, are we.

Profound, ain't I?

I have a magnificent wild lily—a variety of Turk's Cap—which sends up slender stalks four to six feet and crowns them with nodding orange bells. This lily grows best in shade, but if transplanted to the border does beautifully when its roots are shaded. It is tricky to transplant—and this should always be attempted in the Fall—for the bulbs work their way down to a depth of ten inches and a hasty spade is likely to cut them. We have several in the borders. Last Summer we found one in the edge of our woods that had twenty-two bells open at once. We failed to mark the exact spot and couldn't find it when transplanting time came. Last year the bulb has evidently split, for two stalks came up, each with a dozen blooms. In early October we dug up that monster bulb, now well marked, and moved it to the driveway border.

Another handsome wild perennial is Blackeyed Susan, the native *rudbeckia*. There are many varieties offered by the seedsmen now, and some of them are very fine, especially the ones with deep purple cones; but I prefer those I have brought in from the fields. The blooms may not be so large, though they do profit from good soil and fertilizer, but they branch out better and each clump makes a good rounded mass of brilliant yellow flowers.

Meadowrue, which rejoices in the jaw-breaking cognomen of *thalictrum aquilegifolium* in botanical tomes, likes well-drained, rich, loamy soil in the shade.



THIS little house in Fellowship Park, Los Angeles, is thoroughly Japanese in its elimination of bric-a-brac and the usual rather fussy trappings of the average Occidental home. At the same time, it is extremely livable. The living room looks out through a screen of oaks and California holly to a distant range of mountains.

This house was awarded first prize in nation-wide Pittsburgh Glass Institute Competition for 1937.



HARWELL HARRIS, ARCHITECT

Photos by Fred R. Dapp

## THE HOUSE UNPRETENTIOUS BUT CONVENIENT

By GILES EDGERTON

THIS unpretentious little structure is probably as close to a minimum dwelling as anything that has ever been built in America with benefit of architect. It consists of a space only sketchily enclosed by a roof and some screens, and three smaller spaces for cooking, bathing, and storage. And it was fantastically cheap to build—something under two thousand dollars, I believe. If those familiar with travelogues "recognize" it as a Japanese house, they may perhaps be forgiven their display of misplaced erudition; for, while Mr. Harris is unquestionably familiar with those superlative dwellings in which Japan has excelled for centuries, the ancestry of this house—if we must find labels for everything we see—stems as much from this side of the Pacific as the other. But more of this later. The significant thing about this building is not its genealogy, but its implications, which urgently suggest a re-examination of what we mean by the commonest of words: "house."

What is a house? If we are to believe the alluring descriptions of the speculative builders, it is a little white

Colonial box with colored shutters, containing more gadgets than your neighbors have. If this seems a bit hard on these creators of the American scene, look at the house advertisements in the evening paper: automatic heaters, dishwashers, ventilators, outlets every few inches, the latest in insulation, windows, paints, garbage receptacles, door openers, door closers, and so on. And somewhere in this collection of mechanical appliances, the home purchaser will find a place to eat, hang his hat, read the paper, sleep. But desirable as these machine-age amenities doubtless are, they do not go to make up a home any more than a correct period façade is a mark of culture in its owner. Those qualities which are to be found in the truly distinguished house of any place or period have nothing to do with vacuum cleaners or remote-control radios; they are rather reflections of the way civilized people are accustomed to live. The problem that faces the intelligent architect when he is working for clients of discernment is one of providing, in the simplest possible manner, a

AS is evident in the floor plan, this house is a happy combination of simple structure and simple materials. Continuous built-up girders at floor and ceiling, and continuous posts on isolated footings, braced by compression-tension buttresses, make up the skeleton of this lightweight construction.







PERCHED on the edge of a sandstone bluff, the house looks out on a thrilling view, almost precarious in its exciting quality; and yet the building seems thoroughly matched to the topography. Except for the narrow window-frames, which are stained black, the wood is left natural throughout.—Below: the kitchen, though small, is beautifully and compactly equipped.

certain amount of space so organized that the occupants can carry on their daily existence with a minimum of inconvenience. This is the problem of function: the architect does not stop here. At the same time, he is studying the interior arrangement, he is considering the relation of the house to its landscape, its structure, materials, color, equipment. The gadgets, let it be noted, come last. Obviously, if a person can afford it, he would be an idiot to leave out those things which can, if properly used, simplify existence. But existence, as we see here, can be very simple indeed without a complete assortment of domestic machines—and more important, the house, as a house, is successful or not, depending on factors which have nothing whatsoever to do with equipment.



DURING hot weather, the sliding panels in the living room can be removed. Their rails are dyed black, and a dramatic accent is provided by teakwood furniture, a gold leaf screen, and dark blue and vermillion upholstery on the couch. The wide floor is covered with picturesque grass matting.

Which brings us to Mr. Harris' very distinguished solution of a specific problem.

The site is a steep, wooded plot which has remained undeveloped largely because it did not lend itself to easy subdivision. This house was built because the owners saw in it an opportunity to live in pleasant natural surroundings, but with the added advantage of being very close to the center of the city. They had very little money to spend. Because of their restricted budget, the house was designed to be as simple as possible, with services reduced to the practicable minimum.

The kitchen is a most attractive workshop, finished in wood, with expensive composition materials used only where wood was obviously impractical. With windows on four sides of the alcove which contains the sink and counter, the room has ample natural light and an unobstructed view. In keeping with the spirit of the house, detail has been simplified wherever possible.

Because it is an inexpensive way to build, the house rests on posts rather than continuous foundations, a technique which has definite advantages when the site in question is as irregular as this; it has the further advantage of leaving the natural contour undisturbed. In this particular instance, the Japanese inspiration is especially clear. This influence is also apparent in the use of natural unpainted wood surfaces; the only exception being the sash, which is stained black.

The most remarkable single feature of the house is, of course, its living room, a space so flexible in its possibilities that "room" seems hardly an adequate term to





employ in connection with it. Basically, it is an open pavilion, a roof held up by redwood posts, and a floor which swings clear of the irregular ground. Within this framework, a variety of treatments are possible. The entire room can be opened by lifting the light screens out of their tracks. These panels can be clear or translucent glass, or wire screens. By varying these combinations, the entire wall treatment is varied. What protection from the sun is not given by the broad eaves and thick foliage is provided by light bamboo hangings.

To continue the use of natural materials, the floor is covered with a grass matting, whose pattern of squares is repeated outside by the concrete steps set into the hillside. Furniture consists of nothing more than bare essentials: a couch, a couple of tables, and a few chairs. This, then, is the background for the existence of two modern people. It is worth emphasizing the fact that it is a background—not a straitjacket. There is a profound difference between this highly flexible conception and that of the stuffy little Colonial box, which must be the same winter and summer, its openings rigidly carved out of heavy walls, with no possibility of change without a major operation.

It is perfectly true, of course, that this is a local solution, that the arrangement of screens would hardly conform to our standards of comfort in a climate less equable than that of southern California. But the basic ideas of simplicity and flexibility have no geographical boundaries. To prove it, one need look no farther than the northern houses of Frank Lloyd Wright—houses built in Wisconsin, Michigan and Illinois.

For all the obvious influence of the Japanese on this house, there is also the influence of Wright, which is too strong to be dismissed. The treatment of the eaves, the manner in which the wood has been handled, the projecting shelf in the living room which pulls the line of the eaves



THE bedroom end of the large living room can be separated, for the sake of privacy, by broad screens. Despite its small size, the house has a feeling of ease and spaciousness about it, and seems actually to grow out of its surroundings.

into the room, the garden treatment—these all show Harris' debt to one of America's greatest Modern architects.

But neither of these sources of inspiration in any way lessens the credit due the designer: with a minimum of money, on a difficult site, he has produced a house which is genuinely distinguished. It is good American architecture in that it was built of local materials, and built for people who had no idea of creating a stage-set as a background for their existence. And it is good architecture—regardless of location—for it is a plan which meets the needs of its occupants, a solidly and imaginatively engineered structure, and it represents a conception of space which changes the meaning of the small house. It changes the conventional, speculative-builder meaning because it has dignity: a commodity never included in those stultifying subdivision houses so pretentiously palmed off on a much-abused public as "homes." This house has dignity because it is an honest design, and because it is spacious, in spite of its minute dimensions. One of the first great modern architects of Europe discovered that a box at the opera seemed spacious because it opened out into the large auditorium; if closed by walls, it would seem intolerably restricted. It is this same discovery, re-applied, that gives Mr. Harris' design its generous appearance. Note that this dignity and spaciousness is better than free, because it costs less to build than a conventional house.





A PANELED Jacobean room, dated 1606, from Bromley-by-Bow, England. The fine draw-table is assigned to 1600. The small two-tier sideboard belongs to the mid-Seventeenth Century, evidenced by the "nail-heads" or "jeweled" applied moldings on the uprights. The small oak "credence" on the extreme left is a rare early Seventeenth Century piece. Three armchairs with paneled backs, and the spindle-turnery chair on the left, are early Seventeenth Century. The Yorkshire or Derbyshire chair, with lunetted openwork back, is of Cromwellian to Restoration period.

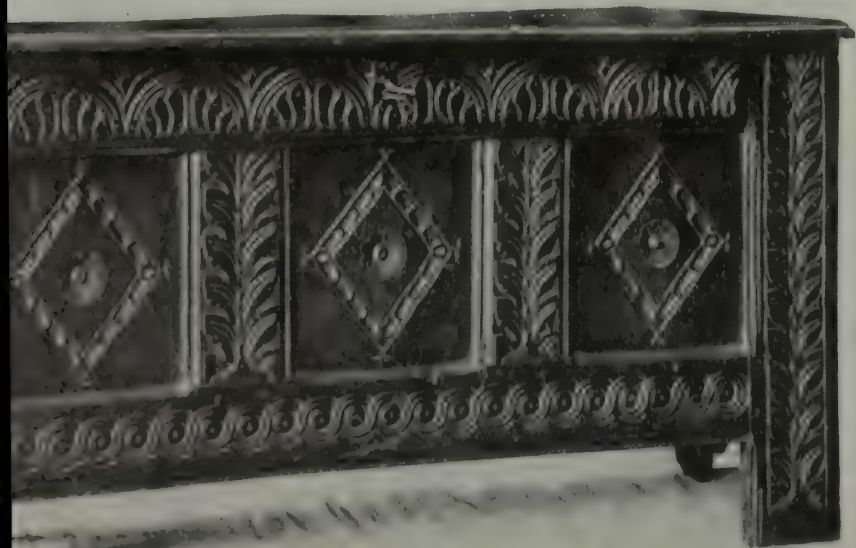
## JACOBEOAN FURNITURE FOR THE SMALL COLLECTOR

By A. E. REVEIRS-HOPKINS

THE Jacobean Period, within the scope of these notes, covers the reigns of the four Stuarts, including the Cromwellian Interregnum, from 1603 to 1688. It is the latter half of the age of oak merging into the walnut period. The "small collector" may be taken as meaning the man or woman who prefers to live with lovable antiques in preference to more commonplace modernities, does not wish to turn the house into an uncomfortable museum,

and, furthermore, stipulates that the chattels shall be useful as well as ornamental.

Before acquiring a piece of furniture, the collector should ask himself three questions: firstly, is it necessary; secondly, is it appropriate; and, thirdly, is it "right"? Common sense will answer the first two, and if instinct does not prompt him upon the third point, he must buy his experience cheaply or dearly. Several quite useful books have been written on fakes, and these will be helpful to the amateur buyer. But an ounce of experience is worth a pound of theory, and the collector should endeavor to become his own private detective. The professional faker, as a rule, flies high, and would scarcely waste his time making a plausible imitation of such pieces as the simple little Jacobean stools and coffer. And even if he did, the merest tyro would scarcely be taken in.



THIS simple, rather small chest is of paneled oak, and dates from the first half of the Seventeenth Century. With its V-shaped end pieces, it clearly shows the primitive coffer growing into the full-fledged paneled chest of later Jacobean type.





ABOVE is an early Jacobean settle, suitable for an entrance hall. The Tudor roses in the four back panels, together with the square and round strapwork on the front rails, show the lingering Elizabethan motives.



THIS late Jacobean oak gate-leg dining table demonstrates its period by its long-turnery. It inclines to the oval, measuring about four feet two inches, by five feet. It is an excellent piece for the informal dining room of today.



A SIMPLE Jacobean chest of drawers, with sunk panels and shaped moldings. This piece is as useful as it is ornamental, as the drawers are spacious, and its proportions solid and enduring.

In purchasing from an established dealer, the buyer has the right to demand an invoice stating that the article is of a definite, or at least approximate, age or period; and he is also entitled to know what restorations, if any, the piece has suffered. A false description of an invoice constitutes a breach of contract, and the money paid is recoverable by law. But in purchasing from an honest dealer, the law rarely has to be invoked. The buyer at an auction is in a different case, as the auctioneer, though professing to catalogue to the best of his ability, disclaims all guaranty of goods. The auctioneer's hammer is practically relentless. At its fall, the die is cast, in theory; but in practice, it is no uncommon thing for a reputable auctioneer, as an act of grace, to rescind a contract when the bargain has been flagrantly misdescribed.

The rigid oak furniture of the Jacobean period finds but little welcome in the modern drawing room. The settle-bench does not tend to intimacy of conversation, and the panel-backed chair is not conducive to rest after a laborious day at the office or on the links. These strictures must not be taken too literally, as it is, of course, a matter of individual taste. A Jacobean bedroom is quite practicable, even if the full-sized Jacobean bedstead, with massive turned and carved posts, paneled head-boards and ponderous canopy, is to be dismissed as being more suitable for a baronial mansion, or as a delightful acquisition for a public museum. For a small apartment or modern villa, the smaller variety of bedstead, with short paneled back and low foot-rail, is within the range of practical domestic politics. This, provided with an up-to-date spring mattress, may be just as comfortable and hygienic as the latest confection from Grand Rapids.

The chest of drawers of the period is just as useful as it was on the day it was made. Its variety in applied decoration is legion, and for sheer beauty it is impeccable. In choice of woods, these old chests of drawers are full of surprises. Their bodies are usually of oak, with perhaps pine-wood drawer linings; and their panels and sloped, or intricately shaped, moldings, may be of walnut, cedar, pear, cherry, and other fruit woods. A simple Jacobean chest or coffer, with rising lids, (Continued on page 39)

RIGHT: A moderately tall James I type of oak chair, with leather seat and back. Despite its foreshadowing of the tall flimsy late Stuart type, it has practically all the stability of the short Cromwellian chair.

BELOW is an Elizabethan type joint-stool, with vertically carved legs. The Elizabethan specimens are rarer and more expensive than the strictly Jacobean, but are good-looking and sturdily built.







MR. and Mrs. Stevenson's basement in its pristine state, when it was used only to accommodate the air-conditioning plant, the laundry tubs and a lonely ping-pong table. The marbled brown asphalt tile floor was installed before the alterations were made.

## BOTH A PRIVATE "CLUB" AND A CERTIFIED LAUNDRY

By DAVID GOSTWICKE

NEAR an old cave on the outskirts of Darien, Conn., where Revolutionary War Tories hid from lusty Colonials with muskets, John H. Stevenson now has his own underground retreat. But here the similarity ends.

Instead of a dark, damp hole, the Stevensons have a warm, dry room, one of the gayest and most colorful in their home on Tory Hole Road. Club Tory Ledge it is called, in memory of those stout pioneers; and a "club" it is, complete with gleaming bar, ping pong table, indirect lighting, soft divans, fluted columns, and even a striking mural.

Like many people, the Stevensons are fond of informal entertaining. There was plenty of space on the first and second floors of their year-old house but these rooms didn't quite supply the atmosphere they wanted. Then they remembered the large basement used entirely for the air-conditioning plant and laundry.

This gave them an idea and they called in E. Walter Jansen, of Old Greenwich and New York, who is an unusual combination of designer, architectural engineer, and decorator. The results he achieved are a triumph, yet could be duplicated in almost any spacious basement.

Mr. Jansen's color scheme, which took into consideration the marbled brown asphalt tile floor, called for three tones of gray-blue for the side walls and ceiling, which were constructed with Johns-Manville composition board. The shades, however, were kept distinct by using them only on sections of the wall, or in panels. They were not allowed



A CORNER of the basement playroom as it looks today, with its exotic murals, dashing aluminum, red formica and white leather bar, and corner couches upholstered in blue and red leather. The ping-pong table has likewise been transformed to match the bar, and has a blue-gray top with red markings, and red balls to play with.

to "shade-up" from dark to light, or blend into one another, although the darkest tone was on the baseboard.

Accents to the decorative color scheme were provided by silver and bright red. The red motif carried out around the top of the room by a series of three red circles representing ping pong balls.

All the furniture and equipment, even the entrance door and the ping pong table, were specially designed to carry out the color scheme. One couch is red and the other a deep, French blue, both piped in white. The imitation leather of the bar stools is also red.

The professionally equipped bar is in the shape of a quarter circle and, by the use of two mirrors at right angles, is made to appear as a complete circle and larger than it actually is. The back counter, with glass shelves of brush aluminum, is indirectly lighted from above. A complete set of glasses, marked with the name of the room, Club Tory Ledge, appear on the shelves. Inverted aluminum "canes" divide the front into panels and form the supports for the foot rail. The front of the bar, which is indirectly lighted, has been finished in imitation white leather, the base of sheet iron, painted to resemble black marble and the top is of red formica used in combination with brushed aluminum. An hors d'oeuvre table is attached to the wall at the staircase, out of the way and safe from jolting.

Unique is the transformation of the ping pong table into an attractive piece of furniture. It (Continued on page 39)





**B**ELOW: Another view of "Club Tory Ledge," so ingeniously evolved from a damp and dismal cellar. Composition board and Rock Wood Insulation from Johns-Manville have been installed throughout.



WALTER JANSEN, DESIGN



**A**BOVE: The laundry is ne hidden behind a Vene blind door. To reach the conditioning unit, you simply out one of the mirror walls the bar, swing out one of couches and open a conce door.—Left: A close-up of laundry and air-conditioning u

Bar and Stools by  
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# A CONTRAST IN WINDOW TREATMENT, SHOWING SIMPLICITY OF THE MODERN AND GRACE OF THE TRADITIONAL



Rooms from Grosfeld House

Photos by Frank Randt

THE Modern living and play room shown above has an interesting semicircular window treatment executed on ultra-simple lines, but with a touch of drama imparted by the slightly tinted window-panes — a brand-new idea — and the use of austere plain, straight-hanging draperies. The couch fits suavely into its niche, and the whole room is planned without angles, thus achieving a pleasant, fluid quality of restfulness. The furniture is of golden oak, finished in a bleached fawn color. Paul MacAlister, decorator.



LOUIS XV and Louis XVI furnishings are combined becomingly in this tranquil living room. The color scheme is a soft green and white; and the broad window is draped with a gracious and simplified elegance, definitely Traditional, yet with more than a touch of the directness of Modern. The four corner cabinets, one is shown in this photograph, have indirect lighting and are constructed to give the room the effect of being oval. Margery Sill Wickware, decorator.



## VIOLAS—THE PIXIES OF THE GARDEN

(Continued from page 21)

respect from its neighbor. Some have leaves long and lance-shaped; others rounded. Or the leaves may be cut along the margin, thin and crisp to the touch, smooth and shiny, or a bit hairy.

Two things these plants must have, a cool, moist root run and sunshine for their flowers.

Although not deep rooting, violas demand a deeply prepared bed, rich in humus, to do their best. Such a bed insures the coolness and moisture loved by their roots. To supply the necessary humus content, leafmold or old, well decomposed manure may be employed. When obtainable, spent hops prove excellent. Newly set plants are benefitted by a dressing of peatmoss about them to help conserve moisture.

A rich soil is desirable, but one excessively acid or sour proves detrimental by favoring stem rot. Therefore, an annual dressing of lime dug into the surface is advisable. After growth is well started and blooming begins, a small amount of nitrate of soda or a balanced plant ration scratched into the soil and watered well at ten day or fortnightly intervals provides added vigor.

All violas appreciate full sun. The large-flowered bedding varieties, however, often fail to withstand midsummer heat in good condition. They give their best performance in the coolness of the spring. Some means of protection during the hottest part of the day, a deep bed and ample moisture are essential to their survival. Jersey Gem and its prototypes are more tolerant of heat and drought.

Planting can take place either in spring or fall. Violas wanted for bloom with tulips are usually planted in October and well mulched. For later bloom, spring planting is acceptable.

All violas make basal growth, those of the Jersey Gem type blooming more freely from these new shoots. Old shoots that have bloomed and are inclined to become leggy can be cut back to within two or three inches above the ground to encourage the new growth. Cutting must not, however, be too severe, especially during hot weather. If it is done gradually, allow-

ing basal growth to replace the old, blooming never ceases; otherwise, the plant remains out of bloom for a time or collapses. We found this to be true in our garden. Fortunately, the coolness of our summer prevented loss of any precious plant; but Blue Perfection, Apricot and Lutea Splendens were long in recovering sufficiently to produce a show of flowers. As with pansies, seed pods must be kept picked to promote continuous bloom.

Every gardener desires more of a good thing, and the propagation of violas presents few difficulties. The simplest method is by division. When blooming lessens in early fall, a clump is lifted, dirt shaken from the roots, the tops cut back, and broken into six to a dozen smaller plants. These are planted in a well prepared bed and shaded for a few days until the roots become established. They are later mulched for winter protection. In the spring, young plants are transplanted where wanted for flowering.

Seeds are started in August or September, as with pansies, to give spring bloom, or planted in March and April for late midsummer and fall display.

### A WINTER RETREAT IN THE GRAND MANNER

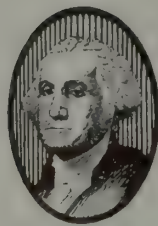
(Continued from page 18)

a guest room and fine bath.

The house is set in the midst of a cluster of large trees, the movement of which is reflected in the vertical lines of the four columns of the portico, effecting a still closer relationship between the house and its site. The whole place is surrounded by water, so that a motor-boat, as well as automobiles, can be used. Storage space for these is provided in appropriate buildings on the property.

The house is built of frame construction with exterior walls of clapboards and interior walls finished with plaster. The roof is of tin. The woodwork of the exterior is painted white, while the shutters and the roof are green. Most of the interior is also white, to show off the fine old pieces of mahogany furniture to the best advantage.

Arthur I. Meigs, of the firm of Mellor & Meigs, the architects, said that if he had to name the style of architecture of this house, he would say it was "classic," while the loggia is, obviously, an Italian derivative, refined to harmonize with the elegance of the supposed copy of the original.



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# TALKING SHOP



THIS handsome reproduction of an old French girandole set is elegant enough for the most haughty household. It can be had in either antique gold finish or polished brass, with marble bases, for \$25, and comes from Tuttman's, 103 Allen Street.

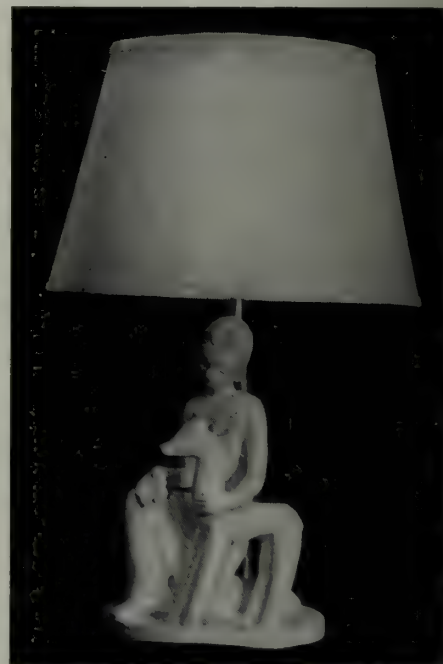


THE popularity of pickled pine increases daily, and you can easily see why, when you come across such an effective accessory as this console table which is hand carved in a wheat design. The cost is \$150. The Design Group, 54 East 53 Street.

HERE is a group of old French wood pieces adaptable to modern uses. The bone-handled, Empire, mahogany bread baskets are grand for flowers, and are priced at \$25. The compote in the center, once used for calling cards, may now be used for serving fruit, cakes or candy. It's of polished thuya wood and costs \$12. The snuffbox, a perfect cigarette container, costs \$6; and the silk-lined satinwood jewel box on the right, destined for the same use, costs \$10. They all come from James Amster's shop in Westerveldt House, 362 Lexington Avenue.



ONE of the loveliest lamps in town is to be found at the Ceramic Art Company, 227 West 13 Street. It has a hand-modeled base, which can be made up for you in any color you wish; and the shade is sumptuous, being fashioned of white velvet. A perfect gift for either your home or your best friend's wedding. The price is \$45.





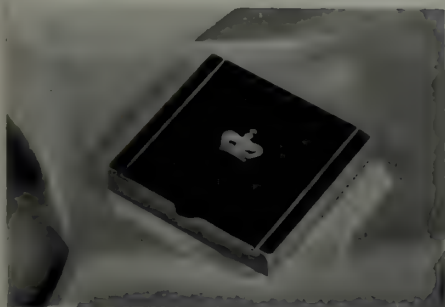
# TALKING SHOP



**M**ORE ceramics for your home. These peasant figures by the famous Senora Lenci are items for a real connoisseur. The old Veronese woman at the left wears a multi-colored shawl over a gray skirt and a white-dotted blue apron. The Sicilian lady in the center is attired in appropriately warm colors—gold, black and red. The gay creature from the Ukraine dances in white skirt and sabots decorated with bright field flowers. The figurines are \$50 each, and can be found chez Gerard, 48 East 48 Street. Photo by Damora.



**P**ICK your new ice bucket from this streamlined collection. The cylindrical one at the left is of silver plate with bakelite knob, and costs \$23.50. The stunning one in the center is made of black wood with dramatic white bands, is lined with stoneware, and is priced at \$7.50. The one of chrome and contrasting bakelite is \$10. Lewis & Conger, Sixth Avenue and 45 Street.



**T**HE Crownpac is quite new and very smart. It's made of muted gold metal; and you can have it with a black enamel lid to go with your tailor suit, or a white one for your excursions to El Morocco. The single compact is priced at \$3.50, the double at \$3.75. The crown, of course, bespeaks its creator: Prince Matchabelli, 711 Fifth Avenue.



**T**HE brawny sex must be on the wing, because of all the *bon voyage* gifts being designed for them these days. Here's one of the best: A basket for the gourmet, who is fussy about his cigars and cigarettes, as well as his food. It holds all sorts of exotic cheeses, crackers and olives to serve with drinks, a 100-recipe cocktail book, Havana cigars, snooty English after-dinner cigarettes, and heaven knows what-all. Price: \$5 up. Park & Tilford, Fifth Avenue and 57 Street.

—A. H. C.



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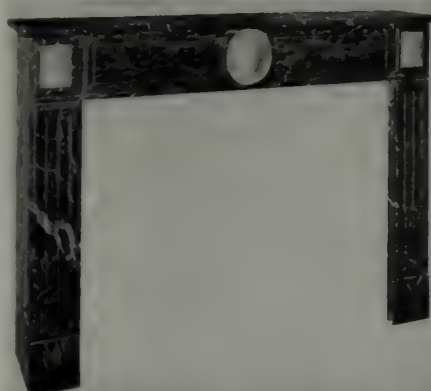
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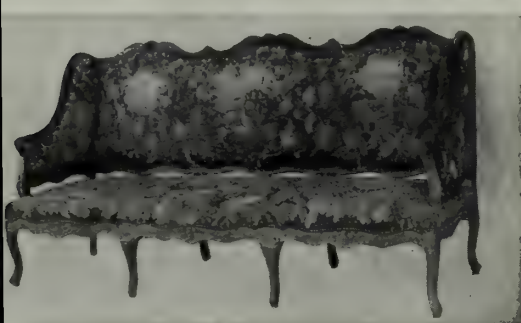


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motifs behind the finished work.

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something about symphonic form, something  
about the composer, his times, his person-  
ality, his technique, his underlying theme.

To enjoy the full measure of the beauty of  
a great work of art, you must know something  
of the general school that influenced the ar-  
tist, something about the work of his con-  
temporaries, something about form, color  
treatment.

The same is true of furniture. No matter  
how many fine and costly pieces you may ex-  
amine, or own, you can never hope to appre-  
ciate them intelligently until you know some-  
thing of their background.

But of more importance is the great per-  
sonal satisfaction a thorough knowledge of  
the subject will bring you, a subject which is  
constantly by your side. Wherever you turn,  
there are beautiful interiors offering them-  
selves for your enjoyment. The lines of a  
chair, the detail of its carving, the scenes its  
historical background call to your imagina-  
tion, provide a fascination which will never  
allow you a moment of boredom.

But aside from the cultural aspects, such  
knowledge has immense practical value. It  
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should you ever desire it, you will find the  
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fession. Here is an ideal outlet for your ar-  
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cial independence.



## WHY SOME PEOPLE LIKE TO LIVE IN A MODERN HOTEL

(Continued from page 22)

they not only express but also fulfill their purpose in a way that is both efficient and delightful to the eye. It is not uncompromisingly "Modern." The purpose of the apartment is that it be a *pied à terre*, a temporary or a lengthy stopping place, as the case might be. It happens to be, besides, in one of the city's most luxurious hotels, and has a full-length terrace commanding a splendid view. The apartment is amply suited for entertainment of a goodly number of people. It is well suited for everyday living. And for both uses it provides a simple though vividly dramatic background.

It is not at all "jumpy" in color, and therein lies one of the main clues to its charm. Subtleized harmony prevails. One room is not painted blue because it happens to be the dining room instead of the boudoir, if that be a reason, and another yellow or brown. No violent contrasts here and there of textured or patterned fabrics.

Walls in all the rooms are a pale gray that borrows the hue, either through design or illusion, of supplementary colors. For in the living room, where there is a fine gold ceiling and a graduation of pale gold tints on the numerous upholstered pieces, and where there are handsome ceiling-high gold-mirrored screens at both ends, the plaster has the palest hint of the gold. In the dining room, corner niches that are emphatically and dramatically painted what can best be described as a coral color, lit indirectly, have indicated the

faintest flush of pink in the gray wall color. Thus also in the dressing room, or boudoir, that flaunts a brilliant copper ceiling and magenta metallized cloth on the Louis XV fauteuils. Rugs throughout are white or a pale gray.

Forms of most of the armchairs and tables are of the same pattern, traditional, white-painted. Antiques obviously were not required or advisable, but the reproductions are of the kind that have beautiful lines and have no carved ornament whatsoever. The main exception to this harmonizing effect of furniture unity occurs in the dining room. The chairs here have simple round tapered legs and well upholstered slightly concave backs. They are covered, by the way, with a warm white leather.

The forms of the upholstered seating furniture in the living room are novel. A long sofa in pale gold antique satin at one end, with attendant low white tables holding white plaster lamps with gold paper shades, is backed by a wall-length screen of gold mirrors.

Another aid to the dramatic, to the warmth and Modern in these rooms is added by the lighting in the window tops. This illumination heightens greatly the charm of the living room and, moreover, serves to intensify the color, delicate though it be, of the curtains, colored like the walls, in each of the rooms.

There is comfort here, spaciousness, unobtrusive luxury. There is an exciting contemporary, dramatic quality. There is fine simplicity, a total absence of fussiness. Above all, the relation of all the rooms to each other, the co-ordinating unity, was overseen by a practiced eye.

## JACOBEOAN FURNITURE FOR THE SMALL COLLECTOR

(Continued from page 31)

affords an admirable storage place for rugs and spare linen, especially if it be of the "mule" breed, with a drawer at the bottom—the progenitor of the chest of drawers proper. What is more, its uses as a low table or seat are obvious. A chest of drawers or small table will serve just as well for a dressing table. Mirrors of the period are rarities, and the collector will probably have to look ahead to the walnut period for a good one.

The furnishings of the entrance hall and dining room are plain sailing. With the hall, it is merely a question of the space available. A couple of simple chairs, or joint-stools, and a small settle, plus a small table with a drawer for clothes brushes may suffice. A small paneled cupboard affords storage for coats and wraps; and this may consist of anything from a simple corner cupboard to an armoire. If Hanway had but lived a century or two earlier, to invent his umbrella, the times would have produced the umbrella stand; but the longest American purse will not be able to purchase one of the Jacobean period.

For the furnishing of the dining room, we have a rich field to work in. The main features, of course, will be the table, chairs and sideboard. If the room is long and narrow, the refectory table is the obvious solution, as the elaborately carved draw-table will be outside our scope. For a room more or less square, we could not do better than a fine Jacobean gate-leg table. The introduction of the "gate-leg" came when our forefathers were

abandoning the great, draughty baronial dining hall for the more cozy private dining parlor; it is easily portable, and its round or oval top is conducive to sociability at meals; it has no definite place of state in its circumference, and each guest is a "Knight of the Round Table"; its one and only drawback is its legginess, which somewhat reduces its seating capacity, as compared with the rectangular fixed table. Such tables are, in the main, of oak. But it is no uncommon thing to find one with a frame of oak, and a top of lustrous yew or walnut. All the better if this be so, although the collector might be lucky enough to find one entirely of walnut.

In collecting a set of chairs for the dining room, a wide field is open, and individual taste must rule in the selection. In picturesque quality, the tall Stuart chair with its intricate carving and caned seat and back is hard to beat; but in serviceableness, it is generally a failure. Fragile in conception, constant leverage from its high back, with very little counteracting splay in its base lines has left the majority of its kind in a state of decrepitude. On the other hand, sturdy Cromwellian, or Yorkshire and Derbyshire chairs may often be found to be as sound as on the day they left the maker's hands. The collector may take a word of warning about the Yorkshires and Derbyshires, with their delightful arcaded and lunetted backs.

The paneled armchair of this time had no concomitant in the armless chair. It was a thing apart, a seat of state for the table-head, while commoner folk sat on forms and stools.

## BOTH A PRIVATE "CLUB" AND A CERTIFIED LAUNDRY

(Continued from page 32)

echoes the bar motif, with white leatherette on the outside of the "legs" and red leatherette inside. The top is pale blue-gray with red court markings and red balls. Above it are two recessed lights with special lenses, which provide glareless illumination.

One of the features of this play room is the recessed, indirectly lighted mural executed by Emile Lamoureux. Especially interesting are the palm trees,

made of green billiard table cloth and brown corduroy. Behind the basement windows, which were hidden by ground glass movable panels, are concealed blue lights.

The skill of the designer is nowhere more noticeable than in his treatment of the air conditioning ducts on the ceilings, which badly handled might have marred the general effect. Here he has accentuated rather than concealed them; in so doing he has created the basis for his indirect lighting system and for built-in fixtures enclosed by the use of composition board.

The use of Venetian blinds for both decorative and utilitarian effects is also unusual. A full-length blind serves as a door to the laundry room; half-length blinds over wall openings make possible adequate ventilation, often lacking in basement recreation rooms, and by opening on unexcavated areas beneath the house floor, provide necessary air circulation for the oil-burning heating plant. A grille register from the air conditioning system heats the room.

Condensation, one of the worst bugaboos of basement rooms during the humid sum-

mer months, has been completely eliminated by the use of Johns-Manville rock wool home insulation between the composition board walls and the stone foundations.

Another problem successfully solved was the allowance of adequate space for the recreation room without "boxing-in" the laundry tubs and air conditioner behind the bar. This was accomplished by constructing one of the mirrored walls of the bar to roll out on an overhead track, when necessary, entirely exposing one side of the unit.



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## OLD CHIMNEYS

(Continued from page 19)

The two or three chimneys that houses possess in England seem to be an integral and permanent part of architecture. Whether it be a brick farmhouse of Surrey, a half-timber manor of Shropshire, or a stone cottage of Westmoreland, the chimney, always varied in design, forms one of the most interesting and important elements of its exterior architecture.

Chimneys are of two general varieties in relation to the architecture of the house, those that have exterior chimney stacks from the ground up and those whose stacks begin at the roof line. Belonging to the former type we find chimneys that occupy the whole end gable of a house. This is often balanced by a like chimney at the opposite end. Then too, exterior chimneys often center gables in the front of houses.

Chimneys were one of the first parts of the house to be built of brick and the majority of English stacks are built of this material.

English chimney stacks are generally square or rectangular shafts, although round stacks form an interesting type and

some stacks are angles, hexagonal, or octagonal.

All of these old English chimneys are adaptable to modern houses, and no better drawing chimney can be devised than one from the *coombes* and *dens* of rural England.

Southern chimneys and particularly those of Spain are fantastic or even grotesque, but while they have a peculiar character, they are not decorated chimneys and their interest is gained by variety of form. Forms of Spanish chimneys often suggest campaniles, mission belfrys, or clusters of miniature buildings. In these fanciful shapes, the fertile imagination of the builder has pierced smoke holes.

Yet the chimneys of Spain are not uniform, not built on one pattern, but the design of each is individual. Even the various chimneys on one house differ from each other not only in small details, but often in complete contour of form. There is a fundamental difference between the chimneys of warm Andalusian Spain and those of the colder Basque country, and that difference is closely related to the variation in form between the chimneys of southern and northern Italy.

## ANTIQUES

(Continued from page 7)

are typical of Long Island and New Jersey, as well as the Hudson River Valley. These examples are painted black maple, and it is said that the rush seats are original.

Altogether, these "Hudson River" chairs compare well with the more finished, or more elegant, pieces of the same period in England, for comfort and strength and appearance. The sideboard from Gerald J. Shea I think is well worth showing. He has other similar sideboards. One has a literary background and one a sea-going background.

Matthew Boulton worked in Birmingham at the turn of the last century, designing and making objects in Sheffield plate. He was, in fact, one of the most famous of the designers of his time.

Boulton perfected the thread edging with which the inkstand illustrated, from Clapp & Graham, is ornamented.

Clapp & Graham have a rather extraordinary collection, which includes not only such things as the Boulton inkstand, but Chinese porcelains, Chi-

nese and Japanese ivories, and an armory in the basement which contains Fifteenth to Eighteenth Century European armor, and several early American presentation swords and pistols, these last particularly difficult items to lay hands on.

These wine-coolers, cellarets, or cisterns began as large, ornate silver basins set first on a low pedestal foot, then on short legs that grew, like Topsy, longer; then, as deep tubs developed, the legs grew shorter again. The original basins were used for "dunking" wine glasses between drinks when glasses were a luxury even to the wealthy.

The Hooper Collection is arranged to give some idea of how the pieces will look in your own home. Mostly the things there are simple, not unduly elaborate, English Eighteenth Century, and all shown tastefully, without the look of being "shoppy."

The pine mantel has a Chippendale feeling, with Greek and Renaissance decoration and egg and dart molding on the supports. The cosy fender is Adam Sheffield, and the leather upholstered chairs are Chippendale.





# The Decorative Mart

Here under the heading of THE DECORATIVE MART, listed by states and cities, will be found the names and addresses of those who wish to sell the beautiful, unusual and correct items to fill that one *need* so often felt but usually unavailable.

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# ARTS & DECORATION

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Mary Fanton Roberts, Editor  
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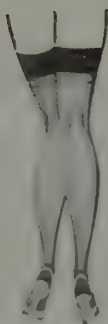
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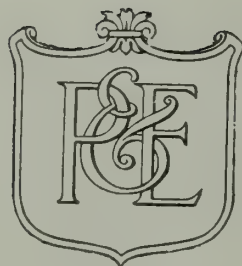
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## Antiques for the Home

By ARTHUR H. TORREY

THERE are certain pieces which it seems sheer foolishness to attempt describing by means of words and a photograph. To use a hackneyed, but accurate, phrase, "they must be seen to be appreciated." Such a one is the English rosewood cabinet from Basil Dighton's. No picture can give more



THIS Dutch pine bench is known as a Hendenloper, and harks back to the 17th century. Its elaborate pierced carving shows a definite Javanese influence, not surprising at all, considering the fact that Java is a possession of Holland. From Koopman.



than a half-hearted impression of this 18th century piece: the amazing marqueterie top can't be seen in the photograph at all; the delightful colors of

AN unusually fine Sheraton china cabinet, of a size adaptable to a small city apartment or country house. It is roomy too, with its lower cupboards, wide, shallow drawers and adjustable shelves. Philip Suval.

simply from the pictures of her that have come down to us.

This aristocratic piece suffers from much the same disa-

THIS piece is an exciting "find" for the collector of English 18th century antiques. It is an inlaid cabinet of rosewood, made in 1800 for Lansdowne House in London. The doors are ornamented with paintings in gouache. Basil Dighton, Inc.



MANY antiques are as useful today as they are ornamental, as witness this old English washstand which would make a grand radio-phonograph cabinet. The Toby jugs will some day be real collectors' items. Andrade of London.

bility, with the fortunate exception that it does exist today, almost untouched by the years, and it can be seen. Made at the very end of the 18th century, to stand in the drawing room of Lansdowne House in Berkeley Square, London, it remained in the possession



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## Antiques for the Home

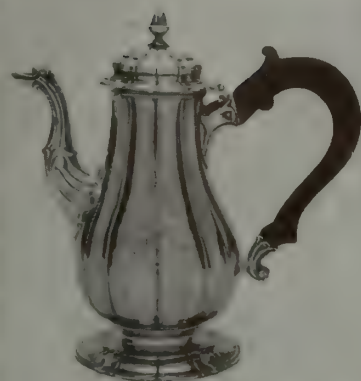


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century good taste.

Within, it is fitted with sliding shelves of pencil cedar wood to hold music and drawings, to which use it was put in Lansdowne House.

Against a blue and gold batik stands a Dutch pine bench, known as a Hendenlopen, from the district of Friesland in the north, and now to be seen at Koopman's. Such benches are typical of the kind of pieces owned by well-to-do peasants and were made by local cabinet-makers. There seems nothing particularly of the earth earthy about them, and one feels that the Friesland farmer flourished like the green bay tree, a happy exception to the popular idea of the 17th century European peasant.

Though the bench comes from the cool, restrained

of the Lords Lansdowne until the present time. Lansdowne House was demolished last year—another London landmark gone down before the onslaughts of modernity.

Though the cabinet was made around 1800, the top was utilized from another piece of furniture of the William & Mary period, and is of oyster shell walnut marqueterie of elaborate birds and flowers design, entrancing in its intricacy and perfection of workmanship. The pictures in the doors are set behind glass, painted in the style of Pergolesi, with reds and blues predominating in the costumes against a grey background. As for the incised and gilded decoration on the face of the piece, that shows the advent of a tendency in design soon to be known as Victorian, but in this example still restrained by 18th



TO lovers of Americana, we recommend this handsome Duncan Phyfe serving chest, constructed of mahogany in two tones, and with beautifully carved and turned feet and legs. It is bow-fronted and has three capacious drawers. Ginsburg & Levy, Inc.

north, the decorative motifs—the pierced carvings, especially the center one of a bird roosting in the branches, the arabesques and the design painted in red under the top—all are singularly appropriate to the Javanese batik background. Java, you remember, is a Dutch possession and this bench was made in the late 17th century during  
(Continued on page 48)



A GROUP of magnificent Chinese antiques, including a lacquer cabinet, a Ming pottery figure, a Yung Cheng Famille Verte plate, a Siamese bronze head of the 15th century and a rare Tang horse. Yamanaka & Co., Inc.



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## ENGLISH ANTIQUES

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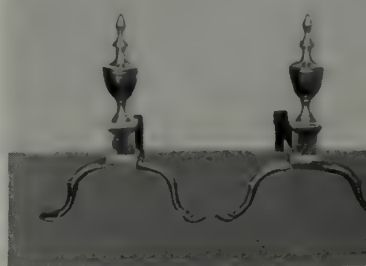
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JAMES BAUM, ARCHITECT

Photos by Gottscho

## LUXURY HOUSES AROUND \$6000

By GILES EDGERTON



ARTS & DECORATION is happy to present this group of unusually distinguished and practical small houses costing around \$6000, which, through its new Housing Act, the Government will help you build by loaning 90% of the cost.

THIS attractive Georgian house was built by Arthur Rule of the Wychwood Corporation, at Westfield, New Jersey. It is of brick veneer, has wall insulation between the studs, and oak floors throughout. At the left is a view of the living room. The cost of this house was \$7000. Floor plans will be found on page 46.

ON the opposite page are photographs and floor plan of a distinguished small house built for William W. Shayne on one of the Venetian Islands at Miami Beach, Florida. Perhaps the most interesting feature of this house is the outdoor playroom, which also serves as a garage and portecochère. The cost was approximately \$7800.



# ARTS & DECORATION

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RUSSELL T. PANCOAST, ARCHITECT

Photos by Gott

THE house of moderate cost is not only America's major architectural problem," said Frank Lloyd Wright recently, "but the problem most difficult for her major architects. As for me, I would rather solve it with satisfaction to myself, than build anything I can think of at the moment."

Why? Why the major architectural problem? Why the problem so difficult for capable architects? Why this satisfaction in

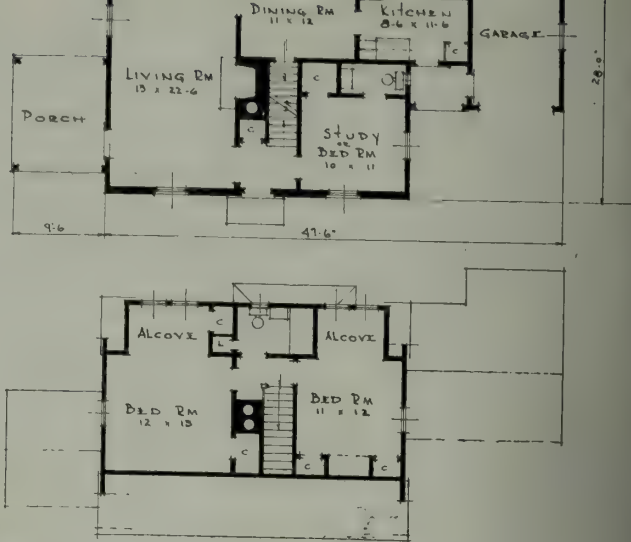
building a good small house? For the answer to this, and it is not unimportant, we must go back a bit.

Look at any architectural magazine of ten or fifteen years ago. You will find a lot of architecture: skyscrapers, schools, country estates, public buildings, town houses, hospitals. You will not find much in the way of small houses. The consciousness of the small house was something which did not penetrate the ranks of the architectural profession until fairly recently. Not that there weren't small house architects, and good ones; not that there weren't small houses, for there were plenty. But the profession as a whole was much too

busy doing bigger and presumably better things to realize that building for America meant more than designing railroad stations and office buildings. And the small house, dwelling for the overwhelming bulk of the people, was left for the plan salesman, the jerrybuilder, the mail order houses, anyone who wanted to bother with it. We had "bungalows," "villas," rows upon rows of the shoddiest, flimsiest creations the perverted mind of man had ever







KENNETH W. DALZELL, ARCHITECT

SKETCH and floor plans of a small country house designed for the average family. Both houses on this page are insulated and air-conditioned, and are amazingly inexpensive to heat. The plans are flexible, allowing for future additions and improvements. This one is priced at \$6500.

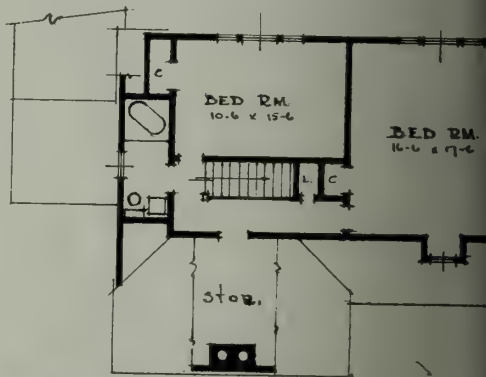
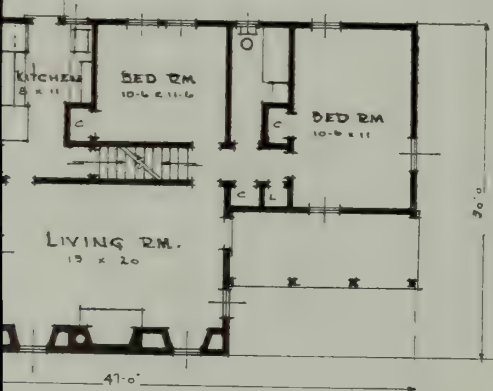
devised. And most of the people lived in them. They still do, because the mistakes of builders cannot be rectified overnight.

It was a major pastime of minor prophets a few years ago to compare the house with the automobile, much to the discredit of the former. How fine it would be, they said, if houses were turned out like Fords. A new model every year; fifty dollars down; a choice of seven colors; lawnmower included; prosperity for all. We have still to buy our houses in automobile showrooms, and the trailer has yet to become the characteristic American habitation. Nevertheless, there has

been a certain similarity of trend in the development of automobiles and houses, too insignificant, perhaps, for the prophets to notice, but still a trend. People no longer buy large cars, as the manufacturers have discovered. The small ones have become so dependable, so luxurious, so well styled that there is not much point in getting large ones. The same thing has happened to houses. Which brings us back to the architect.

After the rosy 1920's, the architect suddenly woke up to find that there was no building. The boom days had produced, if anything, too much of everything—with one exception. There was a vast market for small

THIS little house has a definitely picturesque air about it, due in great part to its graceful porch. The garage being included in the house, reduces building expenses and upkeep. Price: \$6000.

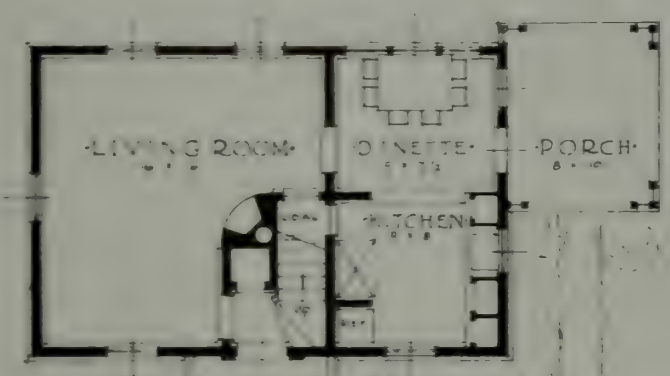




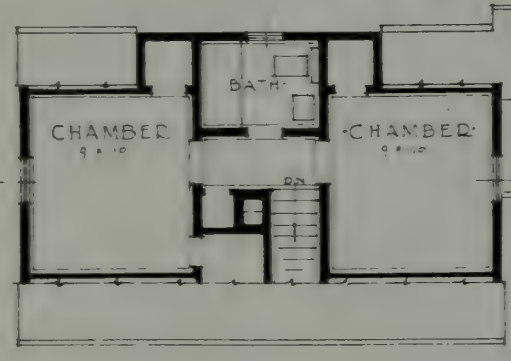
A SMALL Colonial cottage that costs under \$5000. This style of architecture is perhaps most popular in this country, and well suited to the American scene.



ANOTHER Colonial house, considerably larger than the one above, although modestly priced around \$6000. Its low, rambling structure gives it a look of luxury and graciousness.



FIRST FLOOR



SECOND FLOOR

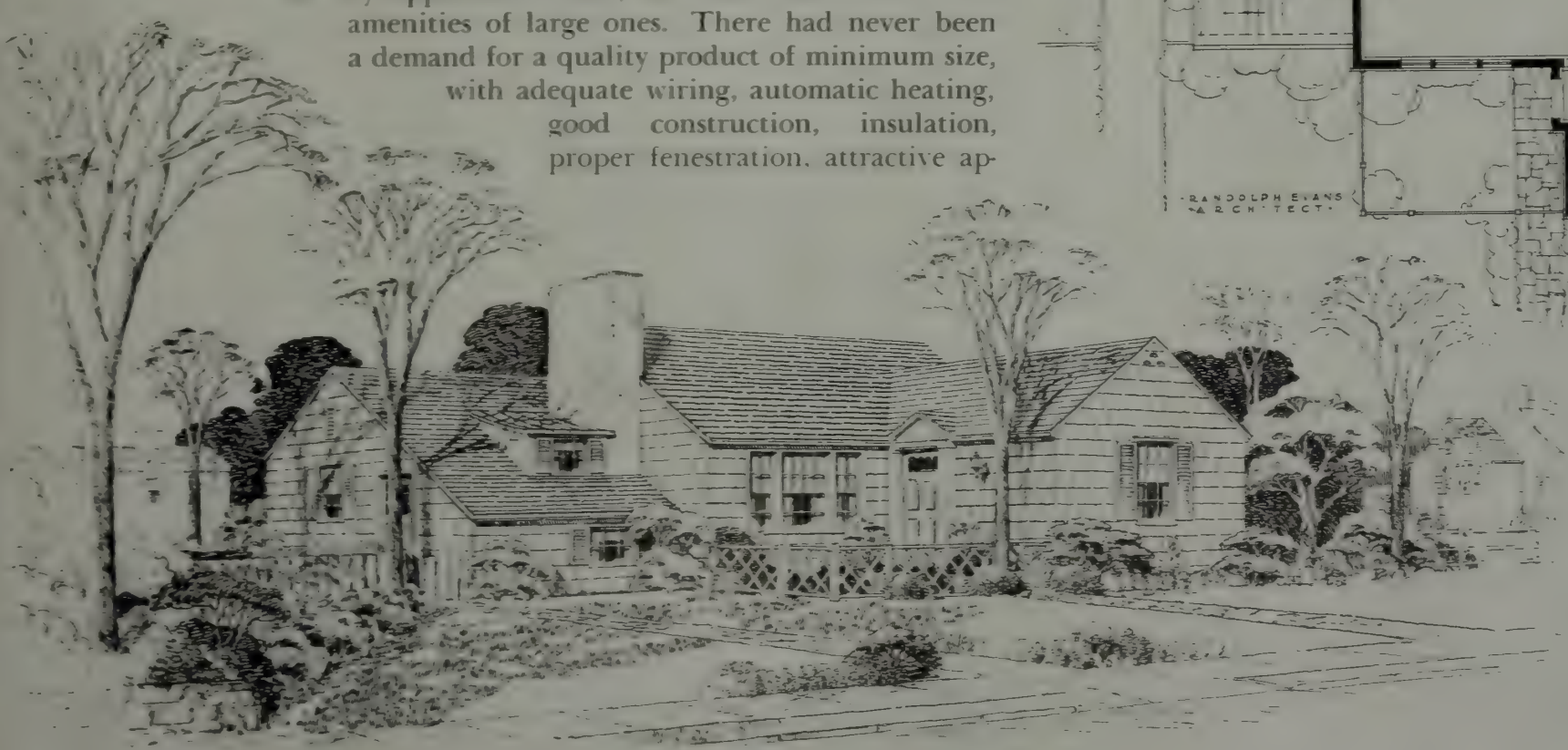
RANDOLPH EVANS, ARCHITECT

houses. Partly because there never had been enough, partly because many were falling apart, and partly because people who could no longer live in large houses on reduced incomes were beginning to demand inexpensive dwellings.

It is with this last that we are chiefly concerned, because here we have a brand new problem, and one with tremendous implications. The depression didn't invent small houses, let us remember. There have always been the three-room cottages, the bungalows, the rows and rows of rabbit-hutch dwellings. But there had never been a demand, on any appreciable scale, for small houses with the amenities of large ones. There had never been a demand for a quality product of minimum size, with adequate wiring, automatic heating, good construction, insulation, proper fenestration, attractive ap-



RANDOLPH EVANS ARCHITECT

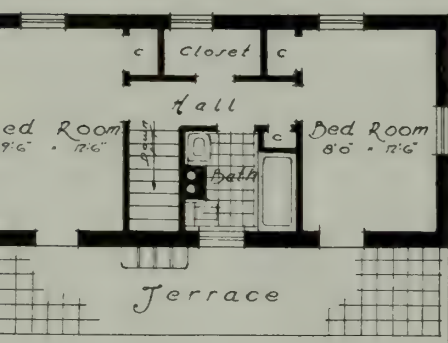
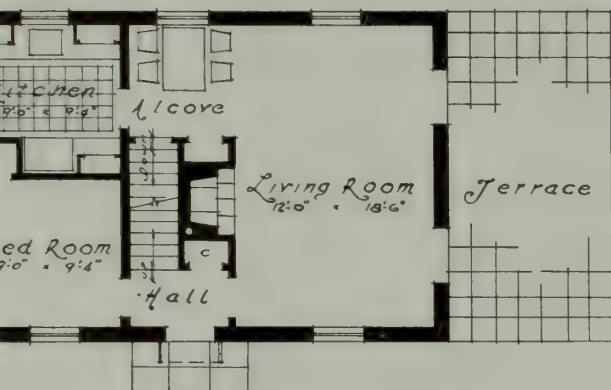






FRANK J. FORSTER, ARCHITECT

THE two houses on this page look like miniature French villas, and are very elegant and Continental. Both can be built for not much over \$5000.



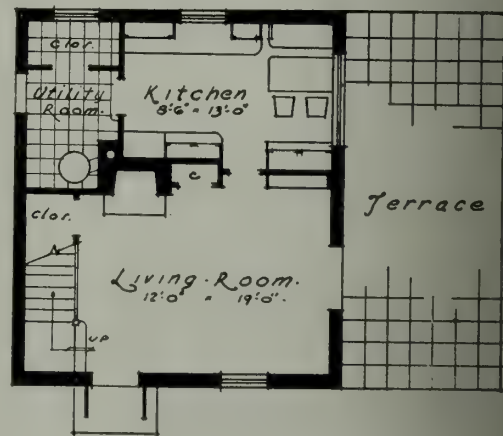
FLOOR plans for the house illustrated at the top of the page. The plan for the smaller building is at the right, below.



pearance. And it was precisely this that was demanded in the 1930's by a clientele which knew quality when it saw it, which was accustomed to those appurtenances of good living. This was the problem that faced the architect in the early 1930's, and it was a major problem not only because it was a case of doing small houses or nothing, but also because it required a new kind of thinking, a high degree of ingenuity, years of patient research. To have solved it, partially at least, was no small cause for satisfaction. Some of the best results are shown here on these pages. They are not prefabricated houses, they are not even "modern" in the superficial sense of the word. But they represent a remarkable amount of good house for well under \$10,000.

Let us take, for instance, the brick house designed by Mr. Dwight James Baum, built by an enterprising housing corporation at Westfield, New Jersey. It has six rooms and an attached garage; it is built of brick, has a copper roof, air conditioning, a fresh quality of design—and it cost about seven thousand dollars to build. Every detail in the house suggests quality. The plan, for instance, shows an efficient kitchen, an ample, dignified, entrance hall, and

a living room of really luxurious dimensions. A terrace is located for the utmost convenience in serving outdoor meals. The garage is placed so that the occupants may go indoors without discomfort in inclement weather. Bed-rooms are adequate, as are the plumbing arrangements, and there is even a recreation room in the basement. Here, without question, is a most pertinent illustration of the effectiveness of popular demand, and illustration, moreover, of the new type of demand. For this dwelling is obviously one which any cultivated person, regardless of income, would find quite suitable as a background for civilized modern living. It is





A NEW ENGLAND farmhouse built for Mr. R. A. Fargo, at Long Grove, Illinois. The cost was \$7000, although, in some parts of the country, it could be built for \$6000.

BELOW: A six-room, two-story brick house, priced around \$6000, and approved by the Federal Home Building Service Plan.



FREDERICK HODGDON, ARCHITECT

only in the size and number of its accommodations that the house reflects its modest budget.

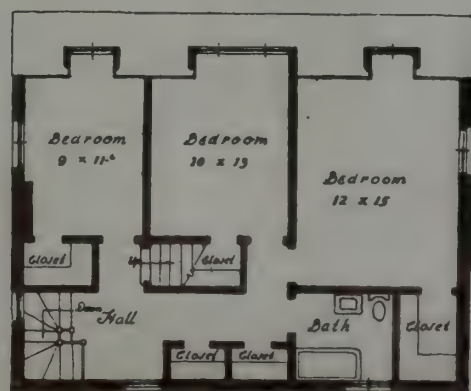
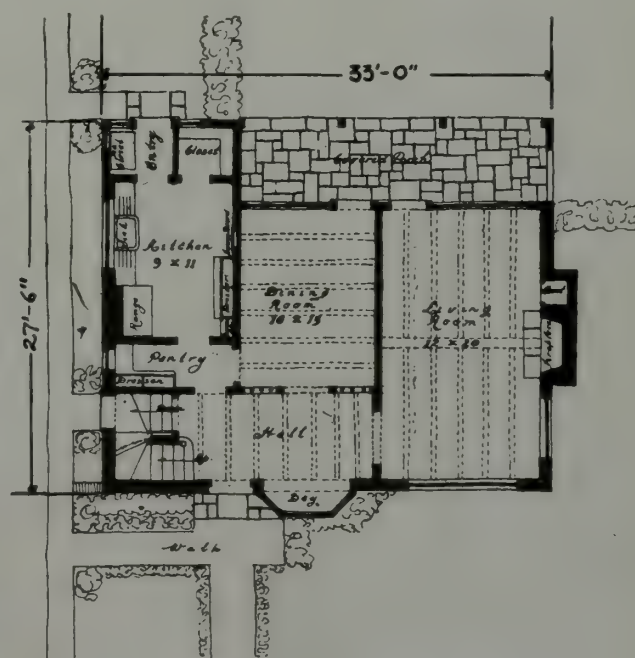
Similar in character, although based on French rather than English domestic precedent, are the two houses designed by Mr. Frank J. Forster, well known for his admirable residential work. Here we see an even closer approach to the minimum house, although again with no sacrifice in quality of structure or design. Cinder block walls, slate roof, and air conditioning indicate the type of materials provided, while the plans show extraordinary ingenuity in making maximum use of the last inch of available space. Of particular interest is house No. 1, a design which provides a downstairs bedroom, a most desirable feature whether used as a guest room, maid's room, or in cases of illness. Charming and quite unconventional is the second floor terrace, which has many advantages over the downstairs porch, and offers excellent facilities for sun bathing with privacy. With all these features, it should still be possible to build these houses for not much over five thousand dollars, as their cubical contents are only about nine and ten thousand cubic feet respectively.

It is the Colonial house and its derivatives which represent the overwhelmingly popular choice in this country, and the two houses by Mr. Randolph Evans show what can be done with this type by a skilled designer. The popularity of Colonial, of course, reflects more than the existence of a local tradition. It is small-scale architecture, ideally adapted to the modest residence, and requires inexpensive materials for its construction and finish. The very simplicity of the style is deceptive, however, and architects who can handle it with the imagination and good taste displayed by Mr. Evans in these two designs are not common. The smaller of the houses is a minimum plan, capable of being built well under five thousand dollars in most parts of the country. Its large living room, interestingly located fireplace, efficient kitchen and dinette again suggest that small but adequate background for good living which is so urgently required today. The other house



of Mr. Evans seems, by comparison, an almost luxurious affair. Rambling in plan, with its irregular roof lines, large chimney, and subtly accented doorway, the house has the quality one finds in the old work on Cape Cod. Particularly pleasing is the suggestion of individuality, and the strongly horizontal character is conducive to repose. A comparison between these two small houses reveals one most interesting point: the accommodations are almost the same, in spite of the difference in apparent size, and it is nothing more than the placing of all rooms on one level which makes for the difference in character. With such extreme variations possible within the limitations of the client's requirements, the importance of the architect as a factor in producing the

WESLEY SHERWOOD BESSELL, ARCHITECT







A CALIFORNIA-STYLE house situated in New Orleans, Louisiana. The cost is \$6500. At the left, below, is a view of the inviting entrance-hall-living-room.

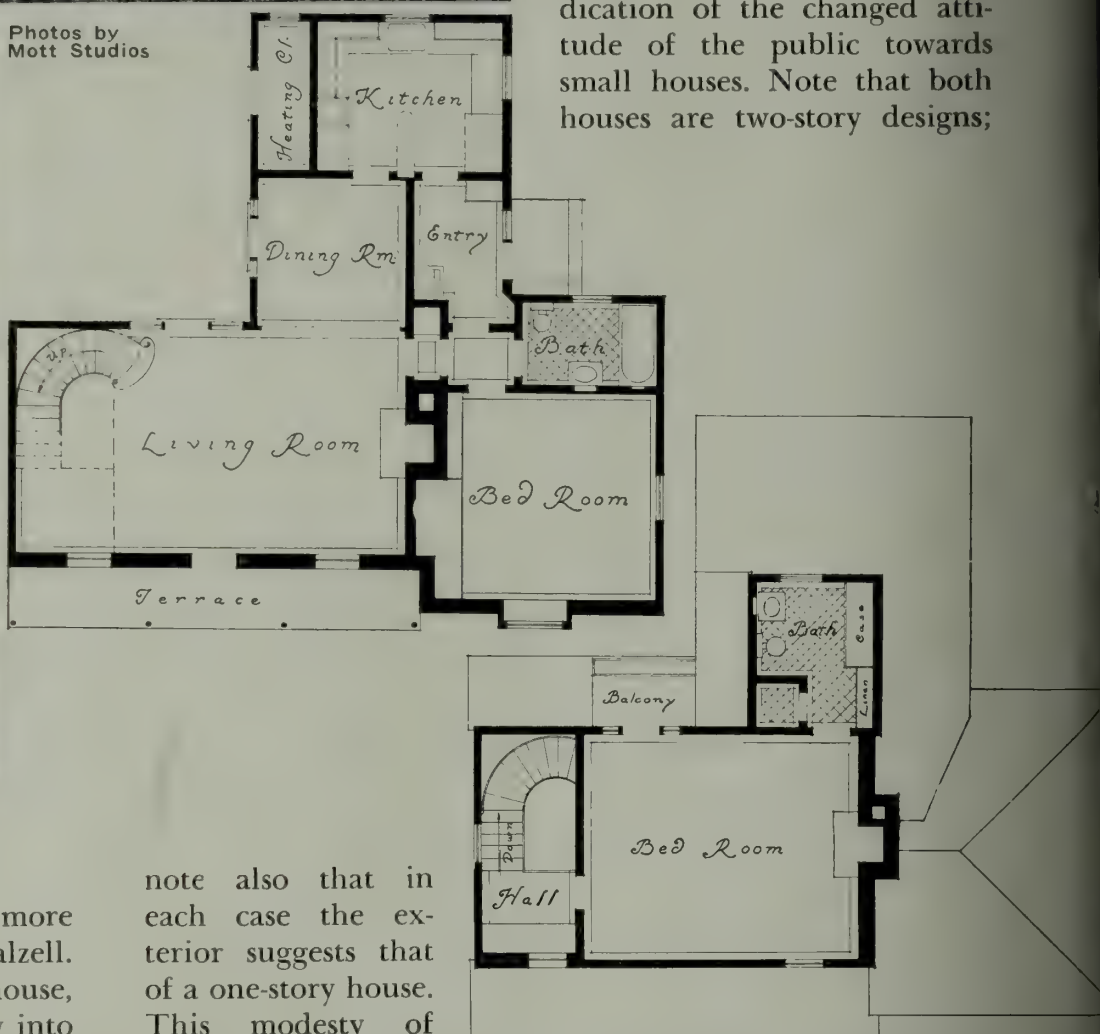
happened to the small house. A few years back, the garage was inevitably detached from the house, wasting land area and certainly offering little protection from the weather. Incorporating the garage in the house saves space, costs no more, reduces waste motion, and simplifies existence. It is these amenities which cost no more than a certain effort on the part of the architect that are partly responsible for the transformation of the small house into the high-quality small house. These two houses of Mr. Dalzell are also an indication of the changed attitude of the public towards small houses. Note that both houses are two-story designs;



RS, ARCHITECT—EDLA MUIR, ASSOCIATE

ality house desired becomes evident. In somewhat the same character, although given a more romantic treatment, are the two designs by Mr. Dalzell. Here, of course, we have no longer the minimum house, though even the four-bedroom design falls definitely into the small house class. This latter, incidently, has unusual interest, not only for its skilfully handled plan, but for what the plan suggests. Small budgets and large living requirements are by no means rare, and here is a design which meets both. The dining room has been eliminated, the four bedrooms are served by baths on each floor, and the kitchen is small but efficient. The exterior treatment is pleasant, with the arched porch serving as a kind of inexpensive outdoor vestibule. More conventional is the other design, which makes use of the practical central hallway and stairs. Here a separate dining room is provided—rare in the small house—and the study is convertible into a bedroom. This practical arrangement has been steadily gaining favor, and in the small house where the luxury of an extra room can be afforded, this use seems excellent. In both houses, it might be noted, the architect has very thoughtfully provided sheltered access from the garage to the house. This admittedly minor point may not seem worth emphasizing, but in a way it symbolizes what has

Photos by Mott Studios



note also that in each case the exterior suggests that of a one-story house. This modesty of treatment is one which, unfortunately, cannot always be found in the domestic work of a decade ago. Then the small house showed a virtually universal attempt to ape the mansion, and almost any real estate development of that time will serve to illustrate the point. Three-room cottages with turrets, balconies, half-timbered gables, expressed a prevailing taste with unflattering accuracy. That this new attitude has arisen, certainly healthier in all its aspects, is partly due to the entrance of capable architects into the small-house field, partly to the new class of cultivated small house owners.

It is also within the past ten years that California has entered the scene as a regional leader of small house architecture. Formerly one of the worst offenders from the viewpoint of pretentiousness and tasteless sentimentality, the California small house of today has no superior anywhere in the United States. Its (Continued on page 38)





"A<sup>T</sup> the Beach."

Although Suzanne Eisendieck was born in Danzig, her first real successes came to her in Paris and London. She went to Paris with three hundred francs, and rented a garret in Montparnasse, where she lived and worked in great poverty until she was "discovered." She posed for her own pictures, she developed her own palette of white, pallid grays, tans and faint pink, and she surrounded herself with humorous Victorian backgrounds.

Her first exhibition in America was held at the Marie Harriman Gallery during December.

"A<sup>U</sup> Café."



"O<sup>P</sup>EN Air Dancing."

SELF-PORTRAITS  
IN FRENCH VICTORIAN  
SETTINGS







LOTTE LEHMANN'S home at Aigen, a little town right next door to Salzburg, is known all over the countryside. Here the famous soprano extends warm-hearted hospitality to her musical friends from the Festspielhaus.



Photos courtesy Constance Hope Associates, Inc.  
THIS is not a Tyrolean peasant girl, but Lotte Lehmann herself, looking extremely picturesque in *dirndl* and *kerchief*, and accompanied by her dog *Mohrchen*. The meadows around Salzburg are bright with flowers all summer long.

## SALZBURG SUMMER

By LOTTE LEHMANN

IT was about a year before her death that I became acquainted with the great Lili Lehmann. I came for the first time to Salzburg, which was at that time already a festival town, although the public was not, as nowadays, the surging wave of all nationalities which overwhelms this charming little mountain resort every summer in quest of art and sensation.

Lili Lehmann lived with her sister, Marie, vis-à-vis the Mozarteum, which she had helped to found, and in which she gave her courses of singing. Marie Lehmann, a charming old lady who, like her more famous sister, had been an excellent singer, received me very hospitably in their small, typically Austrian house, reached by climbing up a flight of narrow, white, rough-hewn wooden steps.

"Oh! Lili will be so pleased!" she exclaimed enthusiastically, "she has always wanted to know you. She is at the Mozarteum. Please, do go and see her."

At that time I had never sung at the festivals, and was only passing through Salzburg. Consequently, I only had a very short visit with my great namesake, to whom, unfortunately, I am not related—I am often asked that question.

Lili Lehmann interrupted her lessons; and bidding her impressive crowd of pupils wait in another room, she came towards me with a gesture of welcome. She had a striking,

truly regal presence. Her dark flashing eyes indicated a strong, unbending will—and I can understand how her pupils, while loving her, yet trembled before her.

I spent an exciting quarter of an hour with her, and determined to utilize a holiday sometime to study with her. In life, if possible, one should always translate such resolutions into immediate action. For soon afterward Lili Lehmann closed her eyes forever—and for me remained unfulfilled the experience of receiving artistic advice from this fascinating woman. I still vividly remember her tall commanding presence—and her name will remain forever radiantly linked with the Salzburg Festivals—likewise those of Franz Schalk and Richard Mayr.

Franz Schalk, at that time the director of the Vienna State Opera, was the first to bring our "Fidelio" to Salzburg, which he conducted in his typical flowing grand

CHARLES KULLMANN, young American tenor, and his wife, pause for a moment on their way to a rehearsal of "Die Meistersinger," in which Mr. Kullmann plays an important rôle.







LOTTE LEHMANN and Arturo Toscanini are good friends, perhaps because they agree fundamentally on things musical. Here they are shown in a moment of relaxation in Salzburg.



ANOTHER glimpse of our author, this time having tea in her garden with Baron Frankenstein, Austrian Ambassador to England.

manner; and Richard Mayr, Salzburg's memorable son, was for many years one of the brightest shining stars among us, until a cruel death extinguished him. But his *Rocco*, his *Figaro*, his *Sarastro* and his *Baron Ochs* are inscribed in golden letters in Salzburg's musical history.

We shall have a new festival house this summer. The stage requirements have become greater and the auditorium has proven much too small of late years. Therefore, it is being reconstructed, added to, built out and altered—and a statelier, handsomer, and larger house will emerge in place of the old one.

I am a little afraid of it . . .

I know that it is stupid sentimentality—and I shall certainly not break my heart over the old and unattractive Festival House, which is being marvelously transformed. . . . But for me there are so many precious memories connected with it. I feel about it as I would feel were one to remove the luxuriant Virginia creeper which literally ramps over my little country house in the Wiener Wald, in order to make a magnificent palace out of my modest retreat. . . . That would pain me very much. To be candid, I must say I have sometimes thought of enlarging my house—it is really too small for us—but the thought of having to destroy all those darling green creepers which cling to the walls with their delicate tendrils and hang over the windows, waving and dancing in the wind—I am incapable of such cruelty.

I have the same feeling about the old Festival House. It has nothing to do with my better judgment! What is being done is for the best.

And in this connection I recall an amusing episode: The old opera house in Hamburg, where I began my career, was reconstructed (and high time too!). It was shockingly old-fashioned, the technical contrivances were quite inade-

quate, the dressing-room arrangements catastrophic. After I became a member of the Vienna (at that time Royal) Opera, I returned to Hamburg for a guest performance. With a palpitating heart I entered the dear old opera house, which externally, thank Heaven, had scarcely been altered. Suddenly I found myself on a stage provided with all the most modern appliances! Leopold Sachse—now régisseur of the Metropolitan Opera, was at that time the director. He conducted me proudly around, and showed me a complete keyboard of electric levers, mysterious light signals, awe-inspiring machinery for making thunder and for all



TWO more distinguished visitors to the Festspielhaus are young John Roosevelt and his bride, the former Ethel DuPont. They have just been shopping at Lanz's, that magic store which tempts even the most sober-minded to "go native."





ZIO PINZA, distinguished basso of the Metropolitan Opera, being very "Don Giovanni" with Madame Elisabeth Rethberg. These two renowned singers are among the most devoted summer colonists of Salzburg.

fighting effects, while I walked silently beside him like a frightened child. My old friend, the mechanical engineer, stood silently beside me. I gave him a sardonic grin, and said: "Well, Herr Giebler, you have become mighty modern. Are you very happy?" But he only made a wry face and mumbled something under his breath. Leopold Sachse, however, stretched his arms out over the entire realm which was subject to his will, as proud as Polycrates on his battlemented roof . . .

"Can I see all this machinery in motion?" I asked, full of foreboding. "Won't you just turn on the thunder and lightning?" . . . But at that he said gloomily: "Unfortunately, at present nothing works right. But we shall succeed in the end. I stifled my laughter and enter the new listening white dressing room. My little Else, who had been my dresser, and who had often abused the dreadful old rooms of the opera house with me, stood sadly by the running hot water (Heavens, how we had all longed for it!) and sighed: "We are all homesick for the old place." Will the same thing happen in Salzburg in the "New house?"

For Salzburg is a place which literally invites sentimentality. I think that the most hard-boiled realist must become poetic in the presence of so much charm. . . . One summer I foolishly took an apartment in one of the most fashionable hotels, then found that I could not stand the intensified international hubbub round me. So I only slept in the hotel, and spent the days at a little inn bearing the

funny name "Ziegelstadl" (Brick Stable). Here we sat in the sunshine on the grass under the apple trees, and ate lunch served on wooden tables, covered with clean white peasant linen. The excellent meal, to be sure, was not written on a menu with ambitious French names, but was cooked by good Mrs. Neuhauser herself. How I envied my happier companions, who were able to eat the marvelous pastries without having to fear for "la ligne." And when it rained—and who does not know the Salzburg *Schnürlregen!*—I sat indoors in the coffee-room with the big green peasant cooking-stove, and felt inexpressibly at home and comfortable.

Nowadays, I always take a house just outside Salzburg. The vicinity is a paradise of country beauty. One can live exactly as one wishes in summer: free and untrammelled. One leads the simple life, released from all social restraint. The women wear the dirndl, sandals, colored socks, a peasant kerchief; and the men all transform themselves into boys linen knickers, bare knees, peasant shirts. All conventions disappear in this transformation back to simplicity. Then, in the evening, when one appears again in one's best raiment for the performance, it is not an outward sign of wishing for social entertainment, but marks rather an attunement with the festival spirit, a sign of receptivity to great impressions to come. It is always a gay sight of evenings to see the fashionable public in the Festival House. The arrival of expensive foreign cars is a constant show for the inhabitants, who wait to see them night after night in densely crowded streets. It is often difficult to recognize the erstwhile peasant maid now meticulously coiffed, and gowned in expensive brocades and summer furs.

By the way, there are some gorgeous and valuable materials among the old peasant brocades. Last summer I saw an evening dress of reddish peasant brocade, made up in accurate rustic style, an enchanting creation of the ever-inventive firm of Lanz. This dress was such a charming combination of town and country that it was soon copied. It is a pity that the magnificent old gold coifs, worn by the inhabitants on the chief fête days, are so heavy and rather unbecoming: they would give a gleaming effect to the bright picture of multi-colored costumes. Naturally, there are some slips in good taste; for example, the women and girls who, notwithstanding their genuine peasant dress, run about thickly rouged. A sunburned, unrouged, fresh holiday face belongs to the peasant dress!

There is a singing family in Salzburg—Lieutenant Captain von Trapp with his wife and ten grown-up children. They have beautiful, artistically adapted peasant costumes in white and black, which they wear at their recitals of serious songs and old madrigals. They are all very talented and indeed sing enchantingly. The mother looks like a sweet Madonna with her parted hair and her heavy blond braids. I introduced them all to our Austrian Ambassador in London, Baron Frankenstein, who does so much for Austrian art. He heard them in my garden under the lovely pine trees. They sang their classical repertoire polyphonically, and also their jolly folk songs and yodels.

They went to London through Baron Frankenstein and were very successful there, then to Paris through Mme. Homberg, a well-known patron of the arts, and they are also coming to America. A charming, resonant piece of Salzburg! I am happy at the thought. I shall be more excited at their début than if I were singing myself. For there is a greeting from home in the simple, profoundly national songs which they bring with them.

It is a home of which I am very proud: Salzburg. I dream of her in the winter months—flags are waving and the beautiful old fortress looks down on the little town which lies embedded between woods, as it were between green festive crowns.



# AUTOGRAPHED FRENCH ANTIQUES

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127



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Brunovan, Inc.

Photo by Selby Studio



Jacques Bodart, Inc.

The vivid and decorative days of the Louis were, as everyone knows, remarkable for their exquisitely sumptuous settings. During the reigns of Louis Quinze and Louis Seize, the furniture which we now prize above all other of Gallic lineage was designed and made. This furniture has a grace and elegance that is synonymous with its history; and quite a few pieces are to be found nowadays that are signed with the flourishing quill-stroke of their creators. For instance, the high-backed sofa shown at the left, above, is signed by L. Cresson, a master craftsman whose dates are 1706-1761, the delicately decadent period of Louis Seize.

The group at the right is notable for the Louis Seize *bergère*, which bears the signature I. Nadal on its under-frame. From an authoritative source, we learn that this craftsman's full name is Jean René Nadal, and that he was one of a family of renowned Eighteenth Century *ébénistes*. He became Master *Ebéniste* on September 22, 1756, and this chair exemplifies the superior craftsmanship of that period.

Nicolas Petit, whose signature authenticates the chair and desk in the picture at the left, was born in 1732 and died in Paris on August 18, 1791, which makes him also a contemporary of Louis Seize. Petit was the son of a cabinetmaker, and received his title of Master *Ebéniste* on September 21, 1761. His workshop was situated in the rue du Faubourg Saint-Antoine, and bore the quaintly pious name of "Nom de Jésus." His signature is found on a good many pieces. His first works were some beautiful commodes in the Louis Quinze style. One of these, richly ornamented with flowered marquetry, adorns the Bibliothèque of the City of Versailles. There are also several to be found in the Conservatoire des Arts et Métiers in Paris.



# APRIL IN MY GARDEN

By CLARE OGDEN DAVIS

Author of "In Our Country Garden"



Courtesy Dodge Publishing Company

THE *Liriodendron*, or tulip tree, is one of the most satisfying of all trees, both because of its opulent bloom and its ready response to a little attention. Like other trees, its roots should be fed early in April. The variety shown here is *tulipifera*.

## APRIL 2

A GARDEN should be a place of peace—for everything except bugs and worms and field mice. If you are building new plants into your garden structure this Spring, arrange them so that their living and blooming and maturing will be well-ordered and rhythmic. Don't let your garden be nervous.

There should be a plan for even the tiniest and the simplest plot—some idea of what you want it to look like and how it will grow: low here, high there, a vista down a path, a burst of bloom in this corner set off by soft, green turf.

When you make that plan, try to visualize the blooms at certain times of the day. If you sit on the South terrace during Summer evenings, plant white flowers nearby. Now entrancing a bed of white petunias can be in the moonlight!) If you eat your breakfast on the East terrace, bright sun on tall delphiniums and pale pink roses will do wonders for a nasty disposition. Twilight adds new charm to pink and white Canterbury bells and the airy columbines.

\* \* \*

One of the great flowering plants for American gardens is the German or tall bearded iris.

Like many another once simple flower, the iris of today is the product of plant specialists and hybridizers. With a color range from palest pastels to deep reds, some of them rise three feet or more, carry six, seven, eight

orchid-like blooms. Yet they remain hardy and easy to grow, and in late May and June turn our New England gardens into glorious rainbows.

This week the first green blades are only two or three inches above the knotty brown rhizomes. Now is the time to give them a special meal:

To three parts of well-sifted soil add one part of well-rotted cow manure, and make the mixture gray with bone meal. Put one inch of this over the entire iris bed. Two weeks later a little lime may be sprinkled over it. (Don't put lime near Japanese iris; it is fatal to them.)

Cow manure is the finest general fertilizer there is for everything in your garden—except lilies. For them it is fatal.

There are other fertilizers high in special elements, however. One of the finest and one of the most dangerous is nitrate of soda. Nitrogen is the leaf builder, but it

WE never grow tired of the indispensable delphinium. The white ones are almost the handsomest. They have to be nursed along a bit, and Spring planted in well-fertilized beds that have been prepared in the Fall—but they're well worth it.

Photos by J. Horace McFarland





will burn green stalks into brown overnight if it touches them. The general unfailing rule for it is "apply as salt to your food, just beyond the stalks." Then water will take it to the feeding roots. Daffodils naturalized on your lawn can be generously sprinkled because the tough daffodil stem will not burn. When tulips are two inches high, nitrate may be sprinkled between the rows—but don't let it touch the stems. Ten days or two weeks later, repeat the treatment. Both stems and blooms will be appreciably stronger and have a better color.

If your lily-of-the-valley bed is beginning to show small pastel-colored shoots and you want better blossoms than you had last year, sprinkle it with a mixture of bone meal and dried blood, about half and half. Don't turn up your nose because the dried blood smells to high heaven. It won't last long, that smell, and the odor of the valley lilies will erase it from your memory in about six weeks.

This time of the year nearly all husbands and males generally are possessed with a mad desire to prune shrubs. They call it, usually, "cleaning up the garden," and the havoc they can wreak on a sunny afternoon can be tragic.

Gently at first, then forcibly, if necessary, prevent any

**B**ELOW: Quite early in the Spring, it's a good idea to fertilize your lawn with a mixture of nitrogen, phosphoric acid and potash. After fertilizing, a thorough spraying is advisable, so the grassroots may get a real chance to digest their meal.



**O**NE of the most important garden rituals of the year is the transplanting of annuals and perennials. A number of tender young plants are shown in the process of being moved from the box on the right to that on the left, where they will be less crowded.



**T**HE assiduous gardener in this picture is transplanting annuals in a neat and efficacious manner, setting them well apart so they'll be able to breathe lustily all through the hot summer.



**M**ORE transplanting, a Spring chore which is a pleasure, as well as a necessity. In this case, it's chrysanthemums being thinned out and moved to a more salubrious spot.





pruning of forsythias and the spruces, lilacs, dogwoods and the flowering crabs until after they have bloomed. Their buds are already set over the winter. The ligustrums, hydrangeas, honeysuckles and jasmines, which bloom in midsummer, may be pruned now. Go over the climbing rose and cut out the canes that have been winter-killed, but spare the healthy canes. This year's blooms are on last year's canes, remember.

#### APRIL 9

The most important work to be done in my garden this week is feeding the trees. If they are not fed, I know they will live through the Summer, live and flourish. But I know, also, that they will not grow as much as they did last year, and the leaves in August will not be such a dark green.

As soon as the frost has gone out of the ground, a well balanced tree food is given them—a scientifically prepared food that is right in its proportions of nitrate of soda, which produces woody growth; potash, which ripens the wood, giving it toughness and strength; and phosphate, which builds up and produces energy. A crowbar pounds holes in the earth twelve to fifteen inches deep, and these are filled with tree food almost to the surface, and then filled up with earth. These food stations are in a ring, about 18 inches apart just beneath the tree's outer edges, where the feeding roots are.

It isn't just tree mania which makes me do this, either. Trees in forests do not need to be fed, because Nature prepares the finest of all tree foods in decaying leaves. But we want our lawns and gardens to be neat so we rake up all the leaves as they fall. If trees are to be kept healthy, the food we take from them must be returned.

I have one special pet, a fine specimen of *Liriodendron*, or tulip tree. It has doubled in height since it was given breathing space and was first fed, seven years ago. It is beautifully shaped and every June carries hundreds of yellow-green blossoms.

All lawns should be given a complete and quickly soluble fertilizer in the early Spring. The authorities recommend a 4-12-4 mixture. That is, 4 parts of nitrogen, 12 parts of phosphoric acid, and 4 parts of potash, which they believe best for Spring lawns.

Soil, which is so important, can be built up so that it will grow splendid grass, no matter what it was when it was first planted. This building up is done by top dressing the lawn with one-sixteenth to one-eighth of an inch of compost several times a year, and by giving lime once every two or three years. The best compost is spent mushroom soil, which is a mixture of well rotted manure, peat and soil.

This week, also, the climbing roses will be fed. I have neither time nor energy for a rose garden, nor the space for one. So my love of roses is answered with climbers. About the base of each I shall scrape off a couple of inches of earth and heap in its place a good spade of rotted cow manure. Then, if it doesn't look like rain, the garden hose will be turned on each pile of manure until the fat brown liquid is certain to reach the roots.

Next week I will plant two new climbers, concerning which all reports are glowing, as befits their names—Apricot Glow and Golden Glow. The general rules for planting climbers are the same as for the hybrid teas and the perpetual teas.

Years ago some gardener said, "It is better to put a fifteen-cent rose in a fifty-cent hole than a fifty-cent rose in a fifteen-cent hole."

The hole for each rose should be two feet deep and two feet wide. In heavy soil dig deeper and throw in some rocks for drainage; in Connecticut hill soil this is unnecessary. Mix the soil which has been removed thor-

oughly with old cow manure—roses are among the greediest plants in the garden world. Put back enough of the enriched soil to make a heap in the center of the hole, and place the plant on it so that the graft is about where it was in the nursery field—not more than one and a half or two inches below the ground level. Spread out the roots over the heap of soil, and then, holding the stem of the plant in one hand, sift the dirt down so that each root is well covered. Tamp it down as you go, so that air cannot reach down in pockets to dry out the roots.

The thorough firming of this first half of the soil is very important. When it is done to your complete satisfaction, fill the hole with water and let it soak in. Then put in the rest of the soil and tramp it, firm and hard.

The proportion of manure is about one-third of the amount of dirt. It must be old; fresh manure carries enough ammonia to burn the roots.

The best rose authorities now agree that roses may have some shade; indeed, Dr. McFarland says they are the better for it. But they require at least six hours of full sun, and care should be taken that they are not planted too close to tree roots.

The best roses to buy for Spring planting are the dormant field-grown stock which are grafted on heavy roots, and, as with everything you put into your garden, they should be bought from reputable houses. It may be better to put a fifteen-cent rose in a fifty-cent hole, but it is even better to buy one fifty-cent rose than five roses for fifteen cents each.

The outstanding fact I have learned in planting: there is no economy in bargain plants.

#### APRIL 16

This week I saw a distressing sight in a friend's garden. Actually, it was more than distressing. That's too tender a word.

She is a very dainty person. Her clothes are always well chosen and well made. Her house is clean and charming. She is almost maudlin in her kindness to animals and she has an abiding horror of germs. She is usually well informed and well read. In politics she agrees with me.

But, she never cuts the tops off irises and peonies in the fall!

"My grandmother had lovely peonies and irises and she never cut the tops off them," said this blithering idiot.

Grandmother died twenty-five years ago, and there weren't so many bugs then as there are now, and besides, Grandmother didn't know any better. She had never heard of the iris borer, or botrytis bud blight and root gall on peonies. All of these diseases are caused or carried to plants by insects, and the dear little bugs live through the winter months in the excellent shelter dead stalks provide for them.

My friend acknowledged that last year her irises were not so very successful—though it was an unusually good iris year—and that her peony blooms were neither so large nor so numerous as in former years. "And I worked and worked to keep the pesky ants washed off the peonies," she said.

I told her the ants are after a honey which exudes from the buds and blossoms. She insisted they couldn't be harmless, because some of the buds dropped right off the stems just before they opened.

The ants did not cause that. That was botrytis bud blight. It may be controlled by weekly spraying of the plants with a bordeaux mixture, if the spray is started when the shoots are an inch high and is kept up until they are ready to bloom. There is a root gall, too, which attacks peonies, causing them to fail to bloom.

If your peonies fail this Spring, (*Continued on page 42*)





PERSONALITY DECORATING INCORPORATED, DECORATORS

Photos by Robert M. Dam

AGAINST a walnut Flexwood background in the sitting room, the yellow note is intensified both in chair and corner sofa. The curtains and accessories have a warm, sunlike quality.

## THE RHYMING OF COLOR

By JOHN MARSMAN

COLOR is a lot more fun than it used to be only a few years ago. It has put on style and had its personality done over. It has been listening to music, to Ravel and Debussy and Gershwin. It has been watching Raoul Dufy, Dérain and their confrères. It has been keenly aware of the foibles of dress designers and their latest flashes of genius.

In the process of rejuvenation, contemporary decoration has been a willing abettor. It has really accomplished a great deal by defining its preferences, by establishing a color mode and acquainting us with its potentialities. It may be that our pedestrian days of using color are over, and that we may look forward with confidence to some aviation days. Instead of that old dread of being mastered by color, familiar to most, whether we'd admit it or not, we now may have a more comfortable sense of intimacy with it.

Color is a language, subtle, piquant, spicy, with rich under-tones. It is a spring of inexhaustible variability.

In decoration at the moment, this language seems to be interpreting two different sets of ideas. Paradoxically, they seem to bear in opposite directions. There is the daring

and dramatic. It works toward the unusual in its dispositions and combinations. It likes to startle. In a room it might pose, say, a viridian green sofa and chairs against mauve-gray walls, and scatter about some brilliant jabs of pale blue. This mode is gay, sophisticated, with a good tinge of theater.

Then there is the closely keyed mode, wherein colors may be gently interrelated, and often be variations of but one color. A pink-beige room, for instance, may be turned out in fittings all toned to beige, with no foreign accents.

Perhaps Strauss, in some of his electric moments, exemplifies the first in music, and Debussy the second in his pastoral-like reveries.

For a revealing illustration of one of the present methods of managing color, the apartment on Park Avenue of Mr. and Mrs. Daniel R. Topping, shown on these pages is an example. The decorators were Mrs. Leslie Thorne Pierce and Mr. Robert Savage Bock of Personality Decorating, Incorporated. Mrs. Topping, who is Arline Judge of Hollywood fame, (she will be recalled for her grand acting in "Valiant is the Word for Carrie") has a keen partiality





THE dining room has beige wallpaper patterned in strong blue and wine-red. This red is brought out again in the carpet, and the blue in the moire curtains. These rich tones are exceedingly interesting as a setting for the old family silver.

or maize yellow. This hue appears in several rooms of the apartment, *con bravura* in one room, *pianissimo* in another, repeated, rhymed, as it were, pleasantly effecting a sense of continuity and of unity throughout. But not of monotony: the master bedroom, for instance, is a room that contains only a few hints of this color. Still, the colors in this room are of the kind that make particularly attractive complements to a soft yellow. The walls and rug and ceiling display varying shades of dusty pink. A cool contrasting color, gray-blue, appears in velvet curtains and bedspread, and in painted leaves and flowers, with silver, on the egg-shell tinted satin draping the dressing table. Bleached walnut is the only wood that shows. As it constitutes several pieces of furniture, both large and small, distributed about the room, its homogeneity helps to further that quality of unity already noted.

That large bed, by the way, seen in the photograph, is another of our contemporary decoration's notable achievements. Not new at all, of course,—remember those big walnut beds at grandmother's?—still quite new in appearance. It's way over five feet wide. The footboard is gone, and the high headboard is completely covered with luxurious tufting, and the story is, to make the triumph of modernity complete, that this particular bed is remodelled from an old one.

In the living-room, whose walls provide a warm-gray background, the curtains are made of chintz that is mainly maize-yellow. This color, which might be called the motif

of the whole apartment, is again to be seen in a striped material on some small sofas. Very accommodatingly the headress of the Honorable Mrs. Hope in her handsome portrait painted by Lawrence in 1825 that hangs over the chimneypiece of Regency design, is of the same soft yellow. Her dress of yellow-red gives a good leading hint for other color in the room, and it is to be seen on a large sofa and on some upholstered chairs.

This same red reappears in the adjoining sitting room. (One wants to linger, before moving on, to inspect the two beautiful portraits by Gainsborough, of Mr. and Mrs. George Scott Chad, over a red sofa.) The sitting room, or lounge, equipped with a most efficient bar, is so informal and comfortable and intimate in size that it is used a great deal when the Toppings are at home. It has been given a good quantity of the maize yellow, in a subtle version at the windows, and in full strength on the long, chenille-covered corner sofa. The walls, simply covered in the contemporary fashion, with a walnut veneer, are treated so as to reveal the tone of the natural wood. The floor covering is a deeper brown, and in the lamplight the rich leather bindings of a number of books in the cases glow with gold on brown and red.

This room has been the scene of many a convivial gathering, as Mr. and Mrs. Topping naturally have many friends, drawn from the theatrical and sporting worlds.

The bar in one corner of this sitting-room is faced to the floor with warm-white leather secured with copper-headed



THE bar in the sitting room creates a certain variation in the color scheme of this apartment. The front is white leather, copper-studded, and the three stools are the most vivid color notes in the entire decorative plan, being blue, deep red and yellow. The corner lounge is a deep tone of yellow, and is pleasantly placed in close juxtaposition to the bar.—The master bedroom, below, displays one of the most rhythmical color arrangements in this apartment, dusty pink and gray-blue, with much crystal in the fittings. The quilted bed-cover and chair upholstery add an opulent accent to the rather delicate effect of the room as a whole.

nails, and before it stand several stools covered with vivid-yellow and red turquoise-blue leathers. A series of old hunting prints, in maple frames, reiterate these brilliant colors. Mrs. Topping, when in town, or in fact wherever she is, likes to have great quantities of flowers about. Needless to say, lots of them are her favorite kind of yellow.





# DISTINGUISHED ROOMS OF THE MONTH



ALL penthouses are not streamlined, a point well illustrated in the apartment of Mrs. O'Donnell Hoover, high up in the Hotel Sherry-Netherland. This New York home, beautifully furnished with fine French antiques, is so gracefully Traditional that it might be in the Faubourg St.-Germain or a quiet corner of Passy. Against one wall of the living room, for instance, stands a Louis XVI *lit à jour*, upholstered in delicate maize silk to match the hangings. This piece has an intriguing history, because Fragonard painted it in one of his pictures, "Le Contrat." The console at the right, and the girandole upon it, came from the Pavillon of Madame de Pompadour at Fontainebleau. Flanking these is a pair of transitional Louis XIV-cum-Régence armchairs.



THE fireplace grouping in Mrs. Hoover's living room is as comfortable as it is elegant. Two walnut bergères from the collection of Cécile Sorel stand before the hearth. Beside the chair at the left is a small walnut Louis XV table; and beside the other, a *guéridon* of fruitwood upon which are assembled pieces of old porcelain and silver. On the mantel is a terra cotta bust after the manner of Houdon; and a gilt mirror lighted by Louis XIV *appliquées* hangs above it. The carpet is a rare Aubusson, colored in oyster white, Régence blue, two shades of rose and old gold.



IN another corner of the spacious living room stands an exceptionally beautiful Louis XV desk of walnut, with bronze handles. There is a chair to match, with cane seat and back. On the desk is a *lampe bouillotte*, a species of lamp once used in France to light up gaming tables, and an old inkwell in Moustier faience. On the wall is an engraving of Marie Lesjinska, after the painting by Carlo van Loo, which came from the collection of Napoleon I. In the fireplace corner is a Louis XV slipper chair, covered in striped silk of a later period.



THE *pièce de résistance* in this group is the walnut commode, a remarkably handsome example of the type made for the great provincial châteaux in the Eighteenth Century. Upon it stands a piece of old Chinese Famille Rose pottery, which has been converted into a lamp. Both the carved gilt mirror and the walnut side-chairs are Louis XV. The wall-clock is of painted wood.







INC., DECORATORS

A ROOF of kiln reds approaching black broods over walls of white-washed brick and stucco with silvery gray timbering of oak. Chester A. Patterson was the architect.

Photos by Gottscho

## A MANOR HOUSE IN THE SPIRIT OF PROVENCE

By HENRY H. SAYLOR

I CAN hear two very different tones of expression as the readers turn to these particular pages. One of the two is almost a contemptuous snort of impatience—"Old stuff! Why will people persist in facing backward, trying to recapture that which belongs to another age, another people? Why not clear away all these cobwebby relics of a time that is far behind us, and create instead an environment in tune with the era of the airplane, the streamlined motor car, television—an environment that reflects the clean, hard sophistication of today?"

And the other tone that greets these pictures of the Betts house is marked by a sigh of relief—"Thank heaven, there are still some people who think that life, no less than a tree, has roots reaching way back into the soil from which we too have sprung! What a relief from the 'nudist architecture' of the factory and warehouse! These modern 'strip-tease' architects can see nothing suitable with which to build but unadorned concrete, glass blocks and gas pipe. If a surgeon feels that his office should look like a hotel kitchen or a subway, all right, but there seems no good reason why he should insist upon building the same thing for the living-room of his home, causing his family and friends to reflect uneasily upon the uncertainties of their gall ladders!"

One can even picture the surroundings from which these two reactions come. The first speaker stands before a vast window of plate glass in a chromium frame, nibbling caviar and sipping a very dry Martini; the second leans back in a deep wing chair before a fire of logs, munching

an apple with a rich, deep-toned glass of port.

And now, since the impatient modernist has left us, a few words about the Betts house. It is a product of those happy days, now eight or ten years lost in the shadows of the recent unpleasantness. I have not asked Mrs. Betts—who was Miss Constance McCann—why she wanted a Normandy type on the rolling hills of Long Island's North Shore, and the reason I have not asked her is because the answer seems obvious—she wanted it because she liked it, even as you or I.

Sheltering a large courtyard, its plan is long and thin, to catch light on both sides of the larger rooms. A roof of rough flat tiles, in the darker kiln reds and almost blacks, broods the rambling groups of well articulated masses, some low, some high and some in between. The walls are white-washed brick, brick noggin in an oak timber frame, and again, plaster with half-timber. The exposed oak timbers are not the black against white that spells half-timber construction for so many, but rather a silvery gray that gives a far gentler contrast with the whitewashed brick and plaster.

There is real artistry in the planting, for with a restrained use of vines, ground cover and other slow-growing material about the base of the house, there has been lavish use of really big trees and against the sunny walls here and there an *espalier* fruit tree, without which the atmosphere of Normandy could scarcely have been enticed across the sea.

And, even having brought that atmosphere to the walls,





UMBERTO INNOCENTI—RICHARD K. WEBEL, LANDSCAPE ARCHITECTS

THREE views of the living-room after Thedlow, Inc., interior decorators, aided by Polhemus & Coffin, architects, had reincarnated this honey-and-butter painted paneling from Southern France. Too-great ceiling height is ingeniously lessened by the splayed paneling just above the old fruitwood.

the problem of bringing it indoors was difficult indeed. The major achievement is the living room. As built it was a rather formal rectangle, twenty-three by forty feet; fireplace centered on one long side, flanked by two windows; three windows equally spaced along the opposite side; entrance at one corner, leading down a few steps; at the far end an enclosed porch. The walls bore wallpaper and some white paneling; the ceiling of white plaster was crossed by two white painted beams. I am sorry there is not space here to show one or two photographs of the room as it was, "before." You would find it hard to believe that the interior photographs herewith are all of the same room.

Someone had found, in the south of France, a lovely paneled room of painted fruit wood. It had experienced one reincarnation at Number One Beekman Place, New York City. Then it was dismantled once more and brought out on Long Island. But before it was made part of the Betts house, the group of interior decorators impersonalized as Thedlow, Inc., had reached an important decision. They cut a sizable corner chunk out of that formal rectangular space that was the living-room, making a sort of transitional link between the latter and the enclosed porch that lay beyond. I can fairly hear the formalist groan at that heretical maneuver—when the architect labors so painstakingly to achieve an unbroken rectangularity in anything more important than unfinished storage space.

Not only did Thedlow chop a big corner out of the room, but they opened up a projecting bay in the wall facing the fireplace and closed up the other two windows flanking it.

Why these major operations? The "before and after" photographs, if the former could have been included, would have told why more convincingly than could many







**A** PARTICULARLY unassuming main entrance opens upon a generous courtyard. Slow-growing base planting provides a foil for the big trees that were moved in.

words of mine. The formal rectangularity simply could not be made to take on the inviting, comfortable, mellow atmosphere that the old fruit wood paneling would bring if treated with sympathetic understanding. The too-great ceiling height was brought down by new splayed paneling above the old woodwork; the ceiling beams were removed; a recess was formed in one end wall for an unusual piece of furniture that Mrs. Betts treasured—a combination of desk, bookshelves and drawer compartments, also of fruit wood.

The color of the room almost defies description because of its range and subtlety. On the floor there is a *mille-fleurs* Aubusson rug with deep green ground. Butter and honey come nearest, perhaps, to describing the two colors of the old paneling. For the curtains the decorators were fortunate enough to find some very old yellow and pink brocade—unbelievably mellow. The furniture is of wide variety and form and color—the sort of thing that accumulates over the years in the environment of persons of a discriminating catholicity of taste. Here on a three-cushion seat there is a warm brown velvet, there, on a wing chair a fabric of soft faded yellow; yonder is a note of pale green, and again a chair bearing tufted green taffeta set off by a fringe of brown and green. Behind the book shelving, now set up at the narrower end of the room, there had originally been a wallpaper of yellow-green background bearing a pattern in red-brown. There was but a trace of it after its many vicissitudes, but it was painstakingly copied and replaced.

For night lighting, the room is dependent chiefly upon

candles, supplemented by two inconspicuous table lamps and by an unobtrusive brightening of the bay through indirect lighting near the ceiling.

The fireplace and mantel are essentially in the spirit of the beautiful honey-colored room. The actual mantel is of antique wood painted a soft black, a wonderful background for the blazing logs and the brass andirons. The chimney-breast bears a design of the period in very soft tones on a honey-colored panel. Close to the fire is a rare antique armchair with walnut frame and delicate pale yellow brocade upholstery.

It is really extraordinary how material gathered from different parts of a country, and from different periods, could be so finely harmonized, so sensitively brought together that the entire room—the whole house, even—has a quality of having been thought out at one time, by one person, to suit the tastes and to make the background for people of infinitely cultivated appreciation. And so perfectly are the exterior and the interior of the house synchronized, that to step through the picturesque, welcoming doorway is to feel at once a dominating influence that has made this home one of exceeding gracious charm.

And now, if you don't mind, I find myself overcome by a desire to pick out a volume of Molière and retire to that chair by the fire, with an apple and a glass of port.

**D**ETAIL of the fireplace in the living room, showing the mellow-toned decoration on the chimney-breast, the old firescreen and the graceful antique brocaded armchair.





BURLINGAME  
 MAY 1941

# MAKING A GARDEN FOR FIVE DOLLARS

By ESTHER CAUDILL

THE miracle of the loaves and fishes is no greater than the everyday miracle of the hardy plants in our gardens, but how few of us realize it and take advantage of its possibilities.

The two generally accepted methods of establishing a perennial border are, either to buy the plants, or raise them from seed. If the border is to be an extensive one



ABOVE: Gaillardia is easy on the narrow budget, as well as being highly becoming to garden borders. Its colors are vigorous, and one plant, by careful division, will afford many others the following spring. This is the Goblin variety.—Below: The faithful chrysanthemum is always lavish in its spreading qualities and in giving a showy effect with but a few plants. Here the Aphrodite variety is shown growing in a handsome border.



Photos by J. Horace McFarlane

ABOVE: *Dicentra spectabilis*, or bleeding heart, is an old-fashioned flower that will bring a nostalgic brightness to your budget border. Its graceful, hanging blossoms look well against ferns or other foliage.

the first is an expensive undertaking. The second—the raising of them from seed—has decided drawbacks to the amateur because of the slow and uncertain germination and the long growing period of the little plants before they are of blooming age.

A third method, and the one least stressed, is to my mind the ideal one. The division of strong, big, field-grown clumps. Either spring or fall is an ideal time to do this. Of course the one real exception is the Oriental Poppy. Root division in this case must be made in the fall for the plants bleed to death if they are tampered with in the spring.

With a flower budget of five dollars, spent wisely in the early spring, a hundred or so blooming plants will flourish in your garden by June.

In the little word, “wisely,” lies the catch. Some real shopping must be done for there is a great difference in the size of the clump offered by the various nurseries. However, even though you have to pay twice the amount for a large clump capable of many divisions you are saving money in the end.

Most gardeners do not have room for more than six plants of any one variety and the average field-grown clumps, bought at a reliable nursery, will easily yield this number of plants. The beautiful thing about it is that after reaching maturity a perennial plant blooms better and is healthier if it is divided and reset.

To be sure, a garden assembled in such fashions will not be as full the first year as one where the clumps were planted intact. But it would not be rampant if seedling plants were used either and surely divisions are easier to tend and coax along than seedlings.

Let's begin with one of the very earliest plants to push up through the cold ground. The *Dicentra*, or bleeding heart. Most authorities say to (Continued on page 48)



# FLOWERED CARPETS OF OLD SPAIN

By A. F. KENDRICK



SPANISH art is a harvest of varied sowings. Many intruders, whether on hostile or peaceful errands, have found their way into the peninsula. Some have settled down; others have left abiding traces at their departure. Spain lay at the fringe of the ancient world, and the Romans never succeeded in moulding its art to their own uniform type. A semi-Oriental elaboration, due in part to its geographical position and also in part, no doubt, to its mineral wealth, is found before the coming of the Arabs. That event set a stamp upon Spanish art which it still retains after the lapse of twelve centuries. Some surmise that Persian, Syrian and Egyptian handicraftsmen followed the armies into Spain, but whether strains derived from each of these sources severally are to be recognized in the art of Mohammedan Spain is a doubtful question.

Pile-carpet weaving, which owed its real beginning to the nomad life of Central Asia, certainly came into Spain from the East, though precisely how and when we do not know. When we first encounter it there, in the middle of the Fifteenth Century, its Oriental bias is still very obvious, though it is already characteristically Spanish. Had we now the means of identifying the earlier carpets of Spain, we should probably find that the story was much the same as that of other crafts about which we know a little more. Beginning at Cordova or Seville, where the Arab rulers fostered every activity that could add splendor to their courts, and taking refuge at Granada when the other provinces were lost to Islam, carpet-weaving would have spread northward into Christian Spain as the Moorish power waned, and at last disappeared entirely at the end of the Fifteenth Century. Before that crisis, carpet-knotting had passed the border line.

The earliest Spanish carpets known to exist at the present

ABOVE: A Spanish pile-carpet of the Seventeenth Century, with a design borrowed from Asia Minor. The knotting is loose towards one end, throwing the central rosette out of position, but otherwise the palmettes and floral forms are faithful images. The coloring is rather dull. The middle ground is buff in tone, and the border is dark brown with white inner and outer stripes. The word "Trinidad," seen twice in the border, must refer to a church or convent for which the carpet was designed.—Left: This small heraldic carpet was given to a London museum by Sir Charles Dilke in 1906. The arms and inscriptions refer to a title, Visconde de Villares, created in 1708, about the time the carpet was made. The unpretentious simplicity of the flowers and birds around the shield recalls peasant work. The ground is dark green.



day were made for the Castilian aristocracy in the middle years of the Fifteenth Century. The two most representative examples, shown at the Munich exhibition in 1910, have been illustrated and described more than once, and they need only be briefly referred to here. Each bears the arms of an Admiral of Castile. Both these are now in America. Another, less completely preserved, with heraldry as yet unidentified, is in the Kunstgewerbe Museum at Berlin.

A fragment presented by Mr. Lionel Harris to the Victoria and Albert Museum in London in 1918 helps in some degree to recall the characteristic ornamentation of these Castilian examples, though it lacks two important features, the bold heraldry on the diaper ground of the middle field, and the thin, straggling Kufic letters which are usually seen in the border. This fragment may perhaps belong to an heraldic carpet, but the Arab writing has gone, and signs of westernization in the ornament point to a relatively late date—probably about the end of the Fifteenth Century.

A few smaller carpets with geometrical ornament in bright colors, recalling that of the Alhambra, were woven in Spain about the Fifteenth Century. Shortly after the liberation of the country was complete, designs characteristically Spanish began to be used. One outstanding feature of Spanish design—a preference for linear presentation—led to a modification in method of weaving. In the East, the designs of carpets adapted themselves pretty easily to the technique. Those for pile-carpets were based on a division into tiny squares, each representing a single knot engaging two threads. For tapestry carpets, diagonals were the rule, as soundness of texture was otherwise jeopardised. The Spanish weavers, however, took to a knot on a single-warp thread, which enabled them to run fine lines in any direction they pleased, and setting the designers free from the usual limitations.

Spanish art is wayward, often leaving its own chosen track for bypaths. It is always definitely and proudly Spanish, although at times it does not hesitate to borrow methods, ideas and designs from Morocco, the Caucasus, China and even Persia.

The embroidered carpets of Spain are generally worked in thick woollen threads on a coarse canvas ground. They show the same variety of pattern and color as those woven.



The carpets of Morocco do not seem to have had so much to do with the development of the industry in Spain as might have been expected. A typical Moorish carpet, eclectic in pattern, is reproduced in this article. Motives borrowed from the Anatolian highlands and from the nomad Turcoman tribes will easily be recognized. Much red and yellow are used, and the tone is bright and luscious, like that of most of the carpets of Spain.

**A**BOVE: A Moorish pile-carpet, probably of the Eighteenth Century. Its pattern is more rigid and formal than the bolder designs of Spain, but the colors have the same rich vividness.—Left: This rare fragment from a Fifteenth Century Castilian pile-carpet has a close diaper pattern to the left—a medley of geometrical forms and birds—which is usually paralleled in the middle space of the heraldic type carpet. The two stripes to the right belong to the border; the trees, birds, carnations and lilies are beginning to lose their Oriental quality. A good many colors are evident—red, green, yellow, blue, wine, black and white, all on a pale blue ground.







THIS dining room group shows how gracefully the Sheraton style mingles with other antique pieces. The table, of course, is Sheraton; but the chairs are Chippendale; and the bookcase, which is also used as a china closet, is an old mahogany breakfront example, made around 1790. Wood & Hogan, Inc.

## SHERATON PERIOD FURNITURE FOR THE SMALL COLLECTOR

By A. E. REVEIRS-HOPKINS

**Editor's Note:**

This is one of a series of articles on Period Furniture currently appearing in this magazine. Articles on Queen Anne and Victorian Furniture will appear in subsequent issues.



READERS are asked to take the title to these notes in a restricted sense. The Sheraton Period, as a term in furniture chronology, has, to the confusion of serious students, been used much too loosely in the past. Many things which have been called "Sheraton" were palpably made before the man of that name and fame could reasonably have been capable of either making or even influencing them.

When we arrive at greater precision in furniture terms, "The Sheraton Period" will stand to mean, narrowly, those few years between the date of the man's arrival in London in 1790, and the publication of his "Drawing Book," 1791-1794, and his "Encyclopedia," 1804-1807; or widely, with the addition of a few years on either side, from about 1785 to 1810. Those twenty-five years, for all practical purposes, cover the period of the furniture recorded in his "Drawing Book," and the period during which such furniture was in the prevailing mode.

One of the illustrations in this article shows a serpentine-fronted side-table, veneered with mahogany and banded with satinwood,

TWO dining room chairs with sabre-shaped legs, which are part of a set made in 1810 for a member of the Cheere family, of Papworth Hall, Cambridge-shire, by the London cabinet-maker, George Oakley, who was a contemporary of Sheraton. These pieces are notable examples of "English Empire," which was strongly influenced by the Near-East and the Napoleonic Wars.

which was made approximately in 1795. Distinctly showing French influence, it is of English make. The serpentine-fronted top and the graceful curves of the lower line flowing into the slender cabrioles exhibit the happiest result from





LEFT to right: This side-table was made in 1795, and shows no foreign influence. The inlay is almost negligible, consisting of the thinnest of white lines outlining the cross-bandings. The cock beading around the drawer-fronts has never been surpassed as a method of framing drawer-fronts and breaking up plane surfaces in furniture.—A folding-top card table with rounded corners, turned and reeded legs, and a considerable amount of inlay. This table may well have been made during Sheraton's lifetime in London, say about 1800.

curvilinear construction, without any suggestion of over-elaboration. There is no suggestion offered that Thomas Sheraton actually made this Sheraton-period table. Indeed, it is rather more than likely that any furniture he made in London between the date of his advent and that of his death in 1806, at the age of fifty-five, was very negligible in quantity. Not a single piece has, by documentary evidence, been traced to his hands. His reputation stands, or should stand, on quite other grounds: namely, that of his published "Drawing Book," which plainly shows the furniture of his time being made by scores of other cabinet-makers—master craftsmen, whose names, although quite ascertainable, rarely are mentioned in books dealing with the period. Sheraton's book was in no sense a master craftsman's catalogue, saying, in effect: "These are the goods I am making." On the contrary, it was professedly a record of desirabilities in furniture design from other hands for the guidance of practitioners in town and country, and as such, it exerted a wide and telling influence. It is practically certain that he came to London in 1790 with the express purpose of publishing his "Drawing Book," and, subsequently, his "Encyclopedia," which was left unfinished early in the letter "C," as well as his "Cabinet Dictionary." Sheraton's "Dictionary" is a very useful book of reference in matters relating to contemporary methods and materials in furniture construction and finish.

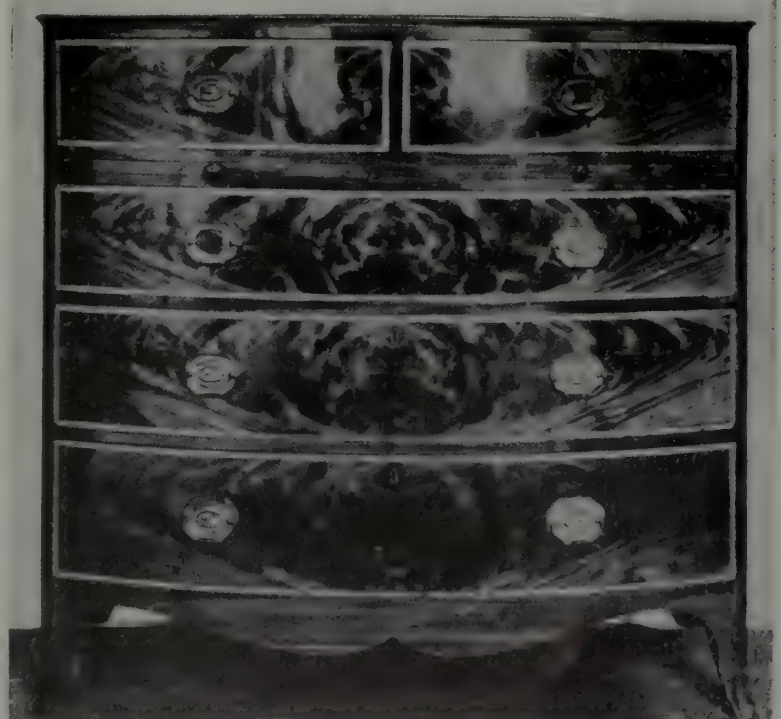
The years of Thomas Sheraton's life, 1751 to 1806, more than cover those years of the personal activities of Chippendale and Hoplewhite. But both (*Continued on page 43*)



TWO important pieces, both made about 1795. The one at the left is a rather unusual dwarf wardrobe, really a cupboard with two sham drawers with lionhead handles. The ovals are matched in pairs of dark bold curl mahogany veneers, while the matched mitred surrounds are of lighter tone and straighter grain, affording a satisfactory frame for the picture pieces with satinwood bands as bezels. The bow-fronted chest of drawers at the right is typical in form, but of outstanding qualities, and will serve as a sure guide in taste for the collector. The matched curl veneers show plainly that they were all cut from the same mahogany log, and the restrained satinwood bands and finely molded top edge are noteworthy features.



ABOVE is an interesting mahogany veneered side-table inlaid with satinwood bands, showing a marked French influence. It is dated about 1795, and is remarkable for its delicacy of proportion and beauty of inlay.







## ARMONIZING YOUR WALLPAPERS AND DRAPERIES

seems to us, as we do our best to keep tabs on decorations, that people are inclined to think more and in terms of the whole. They're being pretty careful to put the right things in the wrong room, and vice versa. In other words, even if you have a priceless collection of Dresden figurines, you are not going to exhibit it against a bakelite, chrome and brushed aluminum background; you're going to put it in a setting that is really fitting to it. That's why so many people are buying their draperies and wallpapers together these days. With Chinese wall-

papers, they will not combine sprigged muslin or field-flower chintz, but will search all over town, if need be, for a curtain fabric that has at least a bit of the Oriental about it. If they are stressing the Colonial, they will cover their walls and drape their windows with the same ingenious simplicity that marks the decoration of that period.

Of course, it's awfully nice if you can find a wallpaper and a fabric that definitely match, and are soulmates from the start. Schumacher is going in for these, with great success. Most of their patterns are gently colored, fresh and flowery; and paper and textile are so much alike that they almost seem to have the same texture. A good many of the designs are taken from old French prints and historic pattern-books; which make them ideal for the quiet kind of Traditional room, where the furniture is simple and there are some good pieces of pewter and Sandwich glass.

We found a good-looking Chinese wallpaper at Thibaut's. It's called, aptly enough, "Ming"; and comes in several color combinations, although we liked it best in blue and white. Armed with a swatch, we went in search of a drapery fabric that would be in the same Oriental mood; and found a magnificent satin damask chez Herter-Dalton, in deep rose and silvery white. This combination, we discovered, makes an appropriate background for sumptuous accessories, such as Renaissance candlesticks,

A ROSE and white satin damask, very opulent in texture, is here combined with a wallpaper that has a complementary Chinese motif. The paper is from Richard E. Thibaut, Inc., the fabric from Herter-Dalton, Inc.

BELOW: Curtains and wallpaper to match, in a delicate floral pattern, executed in pale blues, pinks and greens, and sponsored by F. Schumacher & Co. The old mirror from Copenhagen, with its simple, shapely lines, is most effective against this background.

Photos by Selby





elaborate Chippendale, Hepplewhite, and so forth. Shades of rose and pink are very much the thing this season, in decoration as well as clothes. Being nothing if not fashionable, we kept our weather eye out for a rosy fabric that would be nice in a bedroom against an Imperial wallpaper we had seen. This paper has a widely spaced hen and rooster pattern, drawn with a real Japanese-print delicacy and economy; and the colors are lovely—sharp blue and white on a lime-green ground, for instance. Herter-Dalton



**L** EFT: A solid-colored curtain hangs against a sharply figured wallpaper in rose, pale lime and blue. Paper from Imperial Paper Corp., fabric from Herter-Dalton, Inc.

**A** BOVE: Another Imperial paper, very flowery and graceful, is combined with the same fabric as that in the picture on the left. The solid color and unobtrusive pattern of the textile make it more adaptable than a figured material.

has a rose fabric that is fine with this, heavy and satiny, with an embossed design in broad stripes. This fabric is solid and unobtrusive enough to be combined with other wallpaper patterns, too, such as Imperial's graceful pink flowered one, with its suave *café-au-lait* background.

Birge has a new wallpaper that has such an intriguing history that we must take time out to recount it, however briefly. It seems that, in 1775, George Washington built an addition to his home at Mount Vernon. Called away suddenly to take command of the Continental Army, he left this addition practically completed, except for the finishing touches on the room he was planning for himself. While he was away, his wife, the thoughtful and accommodating Martha, had the walls papered.

When Bushrod Washington became the owner of Mount Vernon, in 1802, he had these walls plastered, for reasons unknown; but just recently, fragments of the original paper were glimpsed beneath the aged plaster. Promptly, a sample was taken, and the historic pattern rendered, by

hand-printing, for the delectation of posterity. The original coloring was soft gray on white; but we like it particularly in deep tan on light tan. We visualize it in a Colonial hallway or dining room, with curtains of plain golden yellow (Herter-Dalton has the fabric for these, too), with good glass and mahogany to set it off.

Needless to say, the fabrics and wallpapers we've described could be combined in lots of other ways just as well. Only, don't put the George Washington paper in a Modern room, the flower-

(Cont'd on page 43)

**M.** H. BIRGE & SONS Company are justifiably proud of their restoration and rerendering of the romantic George Washington wallpaper, the history of which is told in the accompanying article





(Continued from page 14)

background is Colonial, Spanish, modern, and the ranch houses of the last century, but in spite of these varying backgrounds the California house is no longer a stylistic hodgepodge. Such architects as John Byers and Edla Muir have abandoned excessive preoccupation with stylistic correctness, and work with refreshing imagination and originality. The delightful house on page 14 (although situated in New Orleans) is an excellent example of their work. A charming mixture of Colonial and French inspiration, it strongly suggests California in its generous use of planting and by the informality of its treatment. An interesting and quite appropriate touch is the wrought iron decoration which extends the length of the eaves. The plan is excellent. The separation of the two bedrooms makes for maximum privacy, and the use of the entry, giving access to bedroom, living room, and bath, makes ample provision for flexibility in use. Two features in particular add a note of luxury to this \$6500 house: the dining alcove, not cut off from the living room in the usual fashion, greatly increases the apparent size of the interior; the stair, reminiscent of the great houses of the pre-war South, completely transforms the interior. Again we find that distinction and price are not necessarily synonymous. The curved stair, to be sure, costs somewhat more than a straight run, but its placing is what gives character to the interior.

The romantic inspiration of Spain is again evident in the second house shown on these pages, which is located on San Marco Island, near Miami, Florida. It faces Biscayne Bay, and was designed for a family of moderate means who enjoy outdoor living. As in many houses of this size, the dining room has been omitted, and the terrace used for this purpose when the weather is fine, the end of the living room when it rains. The architect, Russell T. Pancoast, has cleverly combined the Hispanic and the Modern in the designing of this house, and has made a singularly open plan, which seem to have all the freedom of a large house. Perhaps its most unusual feature

(Continued on page 46)

erally inaccessible collections, and this will be the first opportunity for many to see them.

As in the rest of the series being published by the Oxford University Press the book sets a high standard of excellence.

**ART WITHOUT EPOCH.** Edited by Ludwig Goldscheider. 140 plates. New York: Oxford University Press.

This latest addition to the already notable series issuing from the Oxford University Press is probably the most interesting and evocative.

Ludwig Goldscheider, who compiled a previous volume in the same series, had the idea of presenting a group of pictures any one of which immediately strikes the observer with a sense of its modernity. It is difficult to realize that these works of art, some of which go back fully four thousand years, can appeal with such undiminished strength to the eye of today.

Beginning with a stone idol from the third Millennium before Christ, which makes use of the same abstractions and relies on the same geometrical effect of light and shade as modern cubistic sculpture, he shows us work after work which impresses us with its timelessness. He finds, for example, a drawing by the Japanese woodcut master Kuniyoshi, who lived about 1800, which contains much the same sort of malicious humor as George Grosz exhibits today.

It is evident that many years of study and preparation have gone into the making of the volume. It is particularly valuable because many of the originals are in private collections and inaccessible even to the student.

**PERIOD INFLUENCES IN INTERIOR DECORATION.** By Walter Rendell Storey. Illustrated. 211 pages. New York: Harper and Brothers. \$3.

Walter Storey is the decorative-art critic on the staff of the New York Times. He has also lectured on the subject of decoration at New York University. And he has already given us one book on "Beauty in Home Furnishings."

Those of us who have come into contact with his other work—and that contact was a pleasant one—can pick up his new book, then, well assured in advance that though we shall lay it down quite a bit the wiser we will not have been thereby crammed to the point of weariness. He sets out here to show the manner in which other periods can be used effectively in decorating our homes today. He does this, first, through a study of these older periods against their own cultural background. He then tells us all sorts of things about the upholstery fabrics which were used, the arrangement of the window draperies, and the wall colorings. In this way he covers the work the Adam brothers, one of whom, Robert, was undoubtedly the forerunner of modern interior decoration. He discusses the influence of such men as Chippendale, Hepplewhite, and Sheraton on their own time. The various French, Italian and Spanish influences are described with fine clarity. So in an easy discursive fashion he leads us to modern design with a short summary of its beginnings and an attempt to see where it seems to be going.

Although the professional decorator will probably find much here to interest him, the book was written primarily for the layman, and the author throughout avoids the pedantic and academic approach. It is well illustrated and has both a bibliography and an index.

gave him what has remained one of the highest spots in the history of etching. Of about half a dozen it can safely be said that they have never been surpassed. And to look at the complete set is an experience—terrific, almost nightmarish,—which burns its way into one's soul and remains long after the event itself. Were it not for the hope which makes the last pages so luminously beautiful the horror would make one despair of man's ever achieving that dignity his nobler efforts entitle him to.

It is unfortunate that this book does not come up to the quality of the rest of the series. Sometimes the sting of the line does not come through entirely clear, and some of the plates seem to have been reproduced from inferior pulls.

The introduction by Elie Faure was one of the last things he did before his death last October. It is a commendable testimonial to one who had done long and intelligent service in the field of art.

**SANDRO BOTTICELLI.** By Lionello Venturi. 132 pages. 88 full page photographs and 13 full page color plates. New York: Oxford University Press.

The thing that immediately strikes one in a picture of Botticelli's is his clear, beautifully incisive, line. It can be seen in these reproductions of his work, playing in the pictures with an amazing sense of rhythm. It can be seen not only in the color plates, which bring out that muted melancholy which appealed so strongly to the wistful soul of Walter Pater, but also in the black and whites where it comes through with superb clarity.

This edition is particularly welcome since the only other adequate study of his work was the three volume affair of Yukio Yashiro, which came out in 1925, at a price too costly for the humbler student. This present volume fills the need quite satisfactorily. Mr. Venturi's introduction, while not as elaborate as that of his predecessor, is a valuable approach to the subject.

**FIVE HUNDRED SELF-PORTRAITS.** Edited by Ludwig Goldscheider. 527 pages. New York: Oxford University Press.

No man, of course, sees himself as others see him. And this is just as true of artists as of ordinary mortals. It is interesting to see, though, how the artist catches and presents to us on either canvas or in stone that essential bit of his personality which sets him apart from the rest of us. He may depict himself among his contemporaries—with his family—against a religious background. But whatever the scene he places himself in may be, that particular peculiarity which made his work what it is creeps through and explains his work to us. For instance: Look at the head of El Greco. We are drawn, almost willy-nilly, to his eyes. Here they are: the eyes of a man who from too much inward-looking peer dimly at the world as through a veil. But we see too in the size of the pupil and the slight bulgy effect that they are the eyes of a myope. And here, we realize, is an explanation, truer than many more mystical, of the startling distortion which marks his figures.

We can look at the other portraits in this very excellent collection, and then look at their paintings and we find that we understand the latter better. And they are all here: Phidias of the Greeks, and Whistler of the Americans. And in between are Rembrandt, Velasquez, Renoir, Delacroix and scores of others. Many of the paintings here reproduced are from remote and gen-

**AN ARTIST IN AMERICA**  
Thomas Benton. 100 pages.  
New York: M. M. B. & Co.

Thomas Benton has dared to write an autobiography in the middle of life. He has turned the same vitality in his murals to the written word and composed a book which goes beyond a good piece of reporting. And this is not the only thing Mr. Benton has dared. He has dared to think as an individual, to travel alone in hidden places, and to write in plain English as well as clear, unblushing American slang, about religion, sex, and politics in America.

Perhaps Mr. Benton has a right to a past, among his contemporaries. In any case he began to realize the endless native material at hand as soon as he shook the soil of Europe from his boots some years ago, soil which only gummed his feet to the ground when he tried to lift them out of the post-impressionist world of art. Once he adjusted himself to living in his own country again, his native honesty and curiosity led him to continue a rebellious career which started when he first found himself a misfit in Missouri in a famous political family, where his father had high hopes for him as a lawyer.

Humor, and a blunt frankness make Tom Benton's narrative a very lively readable story of an artist's inevitable struggle in a world calculated to knock a genius complex out of even an extreme egotist. Very seldom, in his estimate of people as he found them in the South and West, in the mountains and along the rivers of this country, does Mr. Benton border on that inherited cockiness which made Tom, as a youth, consider everyone else a fool. For the most part the book in human compassion is warm. Mr. Benton only reserved a hearty disgust for certain vile-minded and hopelessly bigoted bullies along the trail. He turned it all into material for his murals when the opportunity came, to tell its own story in social content.

Only once does Mr. Benton lose his sense of humor and the detachment of a prime observer. Then, in an essay, written on his departure from New York when he sensed himself surrounded by "enemies," he lets go in a diatribe against the intellectuals of New York, whom he despises for their superficiality, and his "communist friends" of Greenwich Village. This is unfortunate, as it is obviously and bitterly personal. The book concludes, however, on a broader note. Mr. Benton found that after returning with his disappointments to his native state, there to enter politics and to work on a commission for a mural, that people are no better and no worse in Missouri.

In an addenda to the essay, Mr. Benton, with returning good humor, predicts that he may one day return to the East, and have to eat his words. And the answer, in all fairness can only be: Come on back, Tom Benton, and eat your words!

**GOYA'S "THE DISASTERS OF THE WAR."** 85 Etchings, reproduced in actual size. With an introduction by Elie Faure. Oxford University Press.

Although the first of the etchings reproduced in this inexpensive little book was made in 1808, the year when The Corsican first invaded Spain, it was not until 1824 that Goya, then an exile in Bordeaux, brought his masterpiece to its final terrible crystallization. And when he gave the plates to his friend Cean Bermudez he





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	Yes	No	Yes	No	Yes	No	Gradual	Yes	No	Increase	Decrease	Yes	No	?	Yes	No	Higher	Lower	Same	Yes	No
York City	7	1	7	3	5	2	1	7	3	5	4	2	5	1	2	5	5	2	3	7	1
Westchester County	7	-	5	1	6	1	-	7	-	5	1	3	3	1	1	5	4	1	2	6	1
Long Island	7	-	5	1	7	-	-	7	-	6	-	2	4	-	1	5	5	-	2	7	-
Connecticut	9	-	9	1	6	2	1	9	-	4	2	1	6	1	7	2	4	2	3	10	-
New Jersey	10	-	9	-	6	-	2	10	-	6	-	4	3	1	3	5	6	-	3	9	1
Pennsylvania	-	1	2	-	1	-	1	-	1	1	-	1	-	-	-	2	1	-	1	-	1
Delaware	2	-	2	-	2	-	-	2	-	1	-	2	-	-	-	2	2	-	-	1	1
Maryland	1	-	1	-	-	1	-	1	-	-	-	-	1	-	1	-	-	-	1	1	-
Virginia	4	-	3	-	2	1	-	3	-	2	1	-	2	-	2	-	3	-	-	3	-
North Carolina	1	1	1	1	-	1	1	2	-	1	1	1	1	-	1	1	-	1	1	-	2
South Carolina	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	-	-
Georgia	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Florida	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Alabama	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Mississippi	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Louisiana	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Arkansas	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Oklahoma	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Nebraska	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Kansas	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Minnesota	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Wisconsin	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Illinois	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Indiana	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Michigan	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Ohio	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
West Virginia	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
Montgomery County	1	-	1	-	1	-	-	1	-	1	-	-	1	-	-	1	-	1	-	1	-
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in main rooms, marble floor in entrance vestibule, circular stairway, fireplace  
in all main rooms, separate lavatory for the men off paneled study, special closet  
for ladies' evening wraps off Vanity room and lavatory? Has it a large living  
room with 4 exposures, dining room with 3 exposures and large enough to seat 20  
and completely covered dining terrace? Has the house an impressive frontage of  
150 feet? Has it a new, gay and colorful modern playroom with lots of air and

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want to close off the rest of the house, or to use as a suite for the old  
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every bedroom ample wall space for twin beds? Is there a sitting room  
and fireplace off your bedroom and a separate dressing room and bath  
each, for you and your wife, and 3 exposures for your bedroom over-  
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## APRIL IN MY GARDEN

(Continued from page 22)

dig up the plant, and you'll likely find a mass of small knots on the roots. These may be cut off, and the peony replanted in a new location, or the entire plant may be immersed for thirty minutes in water heated to 120 degrees, and then replanted.

This root gall is caused by a small insect which burrows down from the stalk into the root. Both botrytis and root gall may be avoided by cutting off the tops in the Fall and burning them, and by the careful removal now of the four or five inches of stalk which were left on. If the plant is attacked this Spring by botrytis, dig it up, cut off the deceased part, dust the good part with formaldehyde or bordeaux, and replant.

The iris borer is a vicious hellion. He begins on the iris leaf in midsummer, and travels right down into the rhizome. If you can catch him early, dig him out of the

leaf, spit square between his eyes and squash him. Don't pretend gentility or civility. If he has got into the rhizome, dig out what is left and burn the diseased part. Next Fall cut your iris tops off two inches from the ground and burn them, too.

Last Thursday I planted asters and zinnias in flats in the cold frame. By Friday of this week they should be up, since asters and zinnias require but eight days to germinate. Transplanting the seedlings is not work to us; we really like giving them their permanent homes in the borders.

Monday's sun allowed the thick cover of old manure over the asparagus and rhubarb beds to be removed, too. In fact, one or two ambitious pink leaves of rhubarb had already peeked through the manure. The soil around the crowns was loosened, and over two or three clumps I'll turn an old peach basket to hurry some stalks along.

A good deal of the value of the manure has washed down

into the asparagus and rhubarb, but it is not useless, by a long way. It is spread on the cutting garden and turned under to enrich the soil and provide valuable humus.

Near the lower cutting garden we have two garbage pits, used in yearly rotation. All our garbage, except cabbage leaves, goes into the one in current use. Now and then some dirt is thrown in and a little lime. When a pit is a year old, it is dug out, the humus allowed to dry, sifted through a coarse screen, and left for a month to sweeten in rain and air. Then it is turned into the cutting gardens, where it adds richness to a well overworked plot of ground. Zinnias, marigolds and such other annuals as live down there are all greedy; by the time frost has cut them down the soil is pretty well robbed.

The straw came off the strawberry bed this week, too. It may be a little early for my exposed hill, but I was afraid the berry plants would begin to mould after the warm winter. Mould hadn't started, but grass seeds were flourishing.

It would be such a pleasant world if grass would grow on lawns as well as it does where it doesn't belong, and if flowers were as bug-resistant as weeds!

Yellow crocus blooms and grape hyacinths are gay in the rock garden this week; there are bursts of golden crocus down the slope to the pool; delicate lavender crocus under the little spruce trees give proof that another blooming season is beginning for us. The forsythia branches are heavy with promise of their approaching glory, and the woods are filled with silver gray pussy willows. In another two weeks there will be hundreds of daffodils on the lawn, and we have a full orchestra of disgracefully fat robins parading over the lawn every morning.

APRIL 23

Nearly every perennial in my garden is up now, and all the tragedies of the Winter are bared. "Winterkill" is something to be endured with a shrug. Certain plants have come to the end of their days. What with heaving from frost, or through not having stored enough sugars and starches in their stems last Summer, or from old age, or from hungry bugs and field mice, they are dead when Spring comes. When that day comes on which all but the late sleepers, such

as platycodon, have awakened, the census may be taken.

Last Fall a friend sent me a birthday gift of eighteen superior delphiniums from one of the best mid-West nurseries. I am sure that one of the most gracious sights of a gracious world is a bed of Madonna lilies and tall delphiniums in late June.

Alas and alack! Only seven of them lived. I replaced them from a local grower's fields.

Except in places with dependably cold winters, better plant delphiniums in the Spring. Prepare the beds in the Fall. Dig deep, and for at least 12 inches mix in plenty of well-rotted cow manure; then forget until Spring. Then dig a little below the length of roots of the new plants to loosen the soil; make it all gray with bone meal and at least one trowel of wood ashes before planting. The blooms will not be at their best the first summer, but they will have time to get acquainted with your growing conditions before next year, when they should be splendid.

Every one of my grand Shasta daisies, Alaska variety, went; a number of the best pink columbines, and a pink iris on which I had splurged. Oh, well, it will be cheaper this fall in all the good iris specialty catalogues.

It amazes me, each Spring, that people don't make more fuss up here over one of the most beautiful flowering trees in the world, which grows wild and blossoms profusely all over the East. This week the woods and roadsides are filled with its deep rose blossoms; there is a ruddy glow over half the wooded areas. All anybody ever says about it is: "Oh, yes, Spring is really here; the maples are coming into leaf."

Well, the maples are not coming into leaf. That's at least two weeks or more away. But the *acer rubrum*, which is plain swamp maple to you, is in full bloom, and if it didn't grow wild, like as not we'd be planting little slim sticks of it here and there, and cherishing it as one of the most beautiful flowering trees we could buy.

The songwriters may chirp about the best things in life being free, but most of us give doggoned little attention to them until we have to pay for them. Monday afternoon's sky was almost a Summer blue, so deep and clear, and those glowing deep red blooms against it struck chords as sonorous as a Bach chorale.



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## SHERATON FURNITURE

(Continued from page 35)

of the latter were in their graves when Sheraton was compiling his "Drawing Book"; and their works were in his opinion, "back numbers." He was busily recording the activities of some of the post-Chippendale craftsmen, and saying that their productions were the latest and the best.

Sheraton period card tables are, for unexplained reasons, realizing absurdly low prices in today's furniture market. Apart from their intended use, they are very decorative, and may be used at will as side-tables, dressing tables, and even for tea or breakfast. Not so long ago, in a sale in London, an excellent Sheraton period card table, with folding top, rounded corners, inlaid borders and square, tapering legs, brought only four-and-a-half guineas, but this was a quite exceptional bargain in a catalogue of rather miscellaneous items. In the same catalogue, two bow-fronted short chests of drawers, about thirty-six inches wide, one described as "Georgian," the other as "Sheraton," realized eight-and-a-half and seven-and-a-half guineas respectively. They were both in excellent repair and of satisfactory appearance, without possessing any outstanding qualities which made them highly desirable. Such prices would scarcely represent half their replacement value in the modern workshop.

In connection with the 1810 products of Sheraton, a few historical memoranda are not out of place. Seventeen years

earlier, in 1793, France declared war in England; in 1800 Malta surrendered to the English Fleet; in the following year, the French Army surrendered in Egypt, and two years later war was declared against Buonaparte; the Battle of Trafalgar was fought in 1805. Without carrying the chronology through to the Peninsular War, the foregoing data are sufficient to remind us of the Near-Eastern influence at work on the furniture made during the war years with France, 1793 to 1815. The public mind was much occupied with Near-Eastern occurrences, and what is more natural than that such thoughts should find expression in the sphinx-like caryatids and war-like ormolu trophies adorning the neo-classical chairs, tables, bookcases and cabinets of the period? Graeco-Romano-Egyptian motifs were lavishly applied to that which we call the "English Empire" furniture of the declining years of George III.

Some of these pieces, notably the chairs, have a certain heaviness which is undoubtedly a retrogression in grace from the Chippendale and Hepplewhite conventions. Sets of such chairs, despised a few years ago as merely "old-fashioned," are now gaining favor as antiques, exhibiting, more especially in the earlier phases, data of the Napoleonic wars. It is no great step in chair evolution from the late Georgian chairs of 1824 to the early and mid-Victorian of 1840 to 1860, which have little to recommend them apart from their excellent workmanship, fine material and great solidity.

(To be concluded in May)

relative solution of the eternal wall-problem. It's easier to keep clean than plaster, since most of the modern papers are washable; and it's not nearly so expensive as a mural, having the added advantage of being often changeable and always looking fresh and gay. You don't even have to worry about pictures and other ornamental wall-hangings when you have wallpaper, as you do with plain plaster. Just a nice mirror or two will do, or a set of hanging bookshelves, or a couple of good prints.

The photographs on these pages were posed in a private apartment at the Barclay Hotel, New York.—A. H. C.

## HARMONIZING YOUR WALLPAPERS AND DRAPERIES

(Continued from page 37)

sprinkled Schumacher in an Italian Renaissance room, Herter-Dalton's opulent Chinese satin damask in an Early American room. You can put a Chinese wallpaper in a Louis Seize environment, or even a Modern Classic; but it will never look right with spinning wheels and cobbler's benches and copper warming pans.

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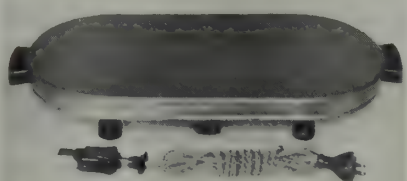
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To add a touch of spice and color to the walls of your country house, you might try these old mahogany wall boxes, lined with paper. They're nice for holding precious books or delicate porcelain figurines that ordinarily would lead an exposed and hazardous life on shelf or mantel. They come in graduating sizes, and cost \$24.50 apiece. Westport Antique Shop, Inc., 511 Madison Avenue.



Really graceful occasional tables in Traditional style are pretty hard to find these days, but here is one that should please the most captious connoisseur. It's a reproduction of an old Queen Anne table in a fine English collection, and is made of soft-toned mahogany. Its height is a bit over twenty-six inches, its length an even twenty-six, its depth seventeen. Old Colony Furniture Co., 385 Madison Avenue.

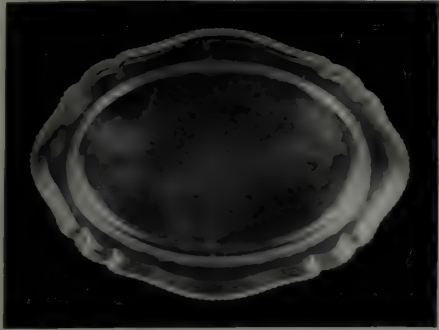


This sumptuous array of lovely linens includes: printed pastel sheets and pillowcases at \$75 the set; a wine set at \$115; a cocktail set at \$14.50 the dozen; fine luncheon doilies and runners bordered with Milan and Point de Paris lace, at \$185 and \$255 respectively; another luncheon set of linen appliquéd with early Spring flowers at \$59.50; and an enchanting organdie tea set embroidered with violets at \$59.50. All from Kargère, 535 Madison Avenue.

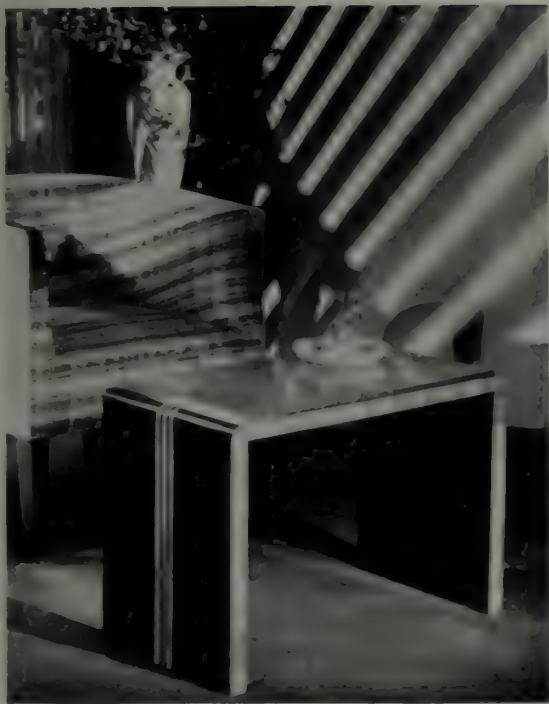




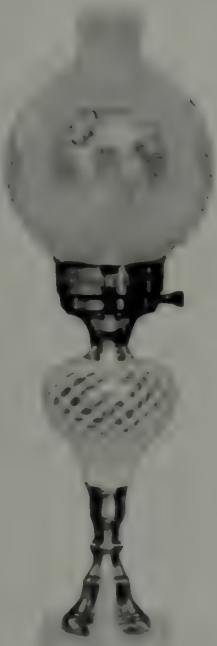
## TALKING SHOP



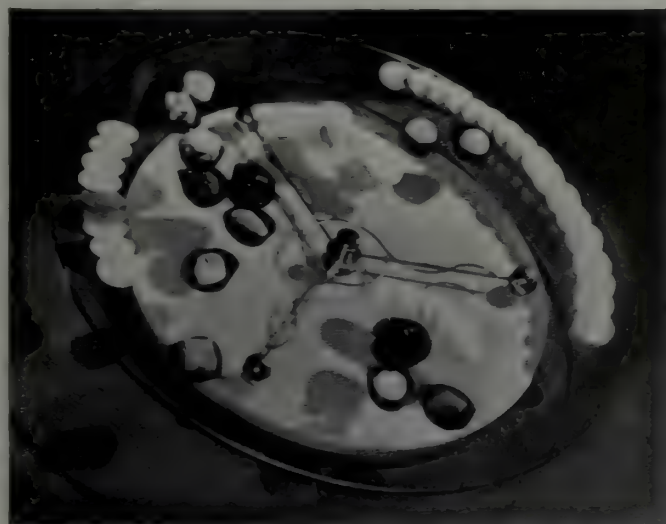
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**I**F you're looking for a really chic coffee table, here's a beauty, made of Lamicoid (which means bakelite laminated), veneered in dashing red, black and natural wood on a plywood frame. Its resistance to heat and alcohol makes it doubly desirable. The Dalmo Sales Corporation of San Francisco fabricate it, sponsored by the Bakelite Corporation, 247 Park Avenue.



**H**ERE'S a lamp that is quaintly reminiscent of the days of red plush and ormolu, and is just the thing for your Modern Victorian drawing room. The chimney is mounted on a marble base, and the brass column holds a spiral opal fount. It stands eighteen inches high, is wired for electricity, and costs \$7.50. B. Paleschuk, 37 Allen Street.



**O**NE of the smartest new accessories on the market is this streamlined lazy Susan, with a circular Carrara base and a revolving glass top. This glass rests on shining metal bearings and spins at the flick of a finger. It comes in such delectable colors as ivory, white, jade and wine, and in two sizes, sixteen and twenty inches, priced around \$17.50 and \$20.00 respectively. Pittsburgh Plate Glass Company, 30 Rockefeller Plaza.  
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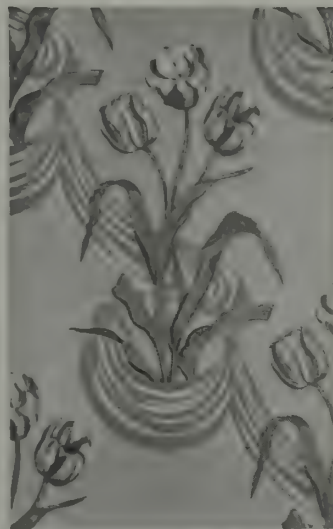
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## LUXURY HOUSES AROUND \$6000

(Continued from page 38)

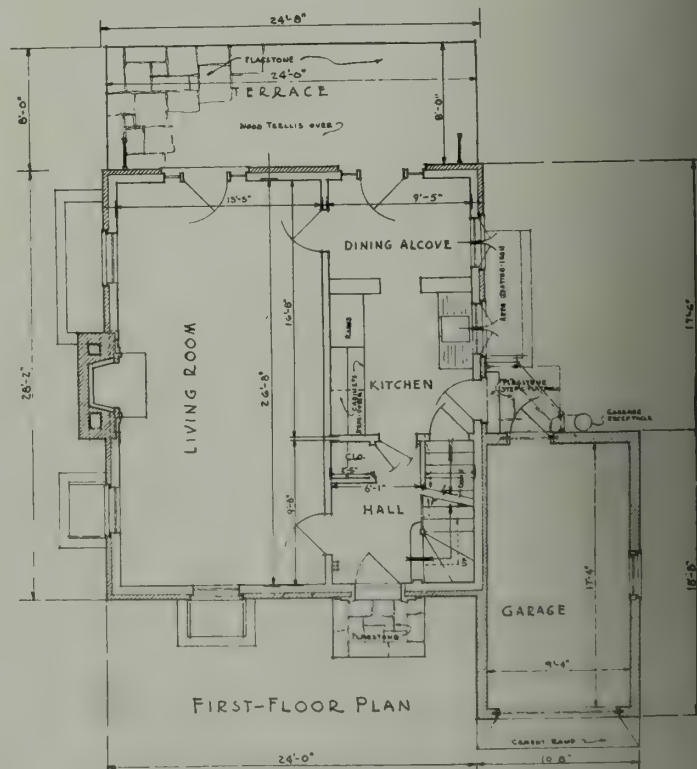
is the outdoor playroom, situated between the living room and the guest quarters, providing a sheltered place for the children, or for the family car, and a happy privacy for weekend visitors. The second floor maid's room completes a very comprehensive plan. As for materials, the roof tile is from an old Cuban building, and the exterior walls of gleaming stucco. And all this picturesque luxury for only about \$7800!

The last two examples have little in common save their size. Both cost between six and eight thousand dollars, with Mr. Bessell's two story brick house the less expensive of the two. This house, strongly reminiscent of early English residential work, is of interest for its unusual plan, which by the economical placing of stairs, has left a considerable amount of free floor space in the main portion of the house. The one path adequately serves the three ample bedrooms, and indicates that in the elimination of unnecessary baths there is an excellent possibility of making substantial savings. The other house, more New England in character than most houses one sees in New England, is, surprisingly enough, located near Chicago—another instance of the virtually unlimited applicability of the style. This residence, according to Mr. Hodgdon, cost about \$7000, a

sum which seems very small indeed for so strung-out a house. An examination of the plan, however, shows what was done. By placing the garage at the end of the one-story wing, and by covering the passageway with the same roof, an impression of size has been gained which is rather deceptive. Again the skilled architect demonstrates his value. By this simple, and certainly inexpensive, expedient, a strongly horizontal design has been produced, completely eliminating the rather chunky appearance of so many small houses. And a horizontal design has no small psychological value: it emphasizes the relation of the house to the ground, it suggests spaciousness, and it creates informality. All three are eminently part of the new small house.

These are the houses. They represent the cream of the small house work of the past few years, and offer the most encouraging sign yet seen of hope for the average man who wants to live pleasantly, simply, and above all, inexpensively. This does not mean that the architect has solved the small house problem, by any means. There are the lending agencies, the realtors, the builders, the manufacturers; each of these has it in his power further to reduce the cost and increase the quality of living accommodations. But these are beyond the sphere of the architect's activities. And the architect, if photographs do not lie, has certainly done his full share.

FLOOR plan of the Wychwood House, Westfield, New Jersey. Dwight James Baum, architect.



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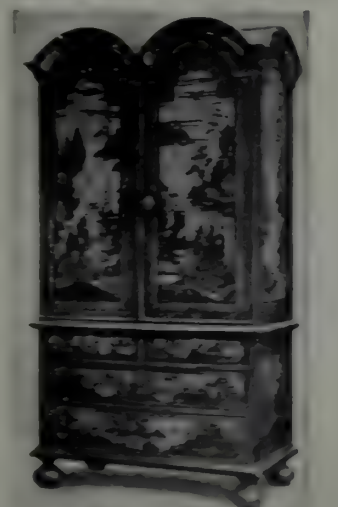
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(Continued from page 5)

(Continued from page 51)

the state when the Dutch were consolidating the conquest of the island.

Though Koopman is considered a specialist in Dutch antiques he has also, as a matter of fact, a widely varied collection of English examples.

The handsome English coffee pot which came from Robert Ensko, Inc., can't be seen at that shop any more, but we're breaking a rule by publishing it because it's a particularly fine one and is not really lost forever to public sight. Owned by Walter M. Jeffords, whose racing stable is world-famous as the home of such thoroughbreds as Man o' War, this coffee pot may some day be exhibited at Williamsburg, Virginia, for it bears on the side (shown in the photograph) the coat of arms of John Randolph, one of the founders of the Colonial Virginian capital.

John Randolph's coffee pot was made by John Jones, in London, 1730. The rather florid, quite amusing spout, molded like the base, is an indication of the beginning of the Chippendale style. Considerably later, the pleasantly ornate deteriorated into the unhappily muddled, but in this example the shadow of future mistakes is no bigger than a pointing finger. The acorn finial, the generous bulbous body, and the usual charmingly shaped fruitwood handle are in the best traditions of fine silver.

An unusual Duncan Phyfe serving chest has been chosen from the variety of riches at Ginsburg & Levy's; chosen partly for its beauty and partly because it shows the great 18th century cabinet maker on the very edge of breaking one of his own rules. Phyfe didn't mix woods if he could avoid it, preferring to depend on the delicacy of carved and turned feet and legs, finely reeded lines, and perfect proportions, for the decorative aspects of his masterpieces. But here we find him conceding cross-banded strips of lighter mahogany (but still mahogany), and the result is so delightful that one almost regrets he didn't do it oftener.

The piece as a whole, with its gracefully restrained bow front and tall turned legs ending in carved wooden claws, with the beautiful horizontally-grained mahogany set off by those lighter strips with the grain running vertically, is an extraordinarily pleasant object. Nor is it too large for modern usage, being thirty-six inches long, thirty-eight inches high, and only twenty-one

inches deep—a perfect size for a medium large dining room, or bedroom, either, if it was wanted for bureau, and a very nice one it would make too, perhaps with a Chippendale mirror over it.

The handsome Sheraton china cabinet, with its beautifully grained mahogany veneer, evident even in the photograph, set off by fine lines of inlay, comes from Philip Suval's excellent collection. This is a small practical cabinet, six feet high, only two and one half feet wide. There are cupboards below and three adjustable shelves above—an eminently useful piece for a home today when space is at a premium.

In the group from Yamanaka's we find the work of many centuries, from the 8th to the 18th—or, if the contemporary teakwood stand is counted, to the 20th century. And all of them in perfect harmony with each other.

The antique, vermilion red lacquer cabinet dates from the 18th century—a mere infant in the incredible antiquity of Chinese art. With monotone scenes on the doors, floral designs on the sides, shelf and dotted here and there wherever space—and the impeccable Oriental taste—permits, this is a piece of color and beauty.

Yamanaka's collection of Oriental art is noted for such outstanding pieces, as well as for smaller *objets d'art*, such as the Ming pottery figure seen within the cabinet, the Yung Cheng porcelain Famille Verte plate, the cherry-red porcelain jardiniere, the Siamese bronze head of the 15th century, and the choice T'ang horse.

The illustration from Andrade of London shows a washstand, of all things!—a very superior washstand, which might have been made—but wasn't—with an eye to its eventual conversion into a cabinet for a phonograph-radio. The mechanism, obviously, belongs behind the tambour front with the turntable fitted into the basin hold; then the divided top would close neatly over it when not in use.

They also have part of a set of eleven contemporary toby jugs—two of which are shown in the photograph—made by Carruthers Gould in England during the War. Two of the two hundred and fifty sets made are now in museums.

Another activity of Andrade's is expert repairing of old pottery and porcelain, for which the establishment is equipped with an electric kiln. Famous dealers and collectors bring in their broken treasures to be made whole again.

divide the roots in August. But last spring, just as an experiment, I dug up about a third of a very old clump in my garden when the red stalks were about two inches tall, divided it into fifteen sections and ten of them bloomed. The other five were merely pieces of roots with no eye, which I stuck in the ground because I hated to throw them away. Three of them sprouted however and were big bushy plants by the end of the summer.

Delphinium is another very early riser. Whole clumps may be lifted, pulled apart and reset when the new growth is appearing. Or cuttings may be made without disturbing the main plant. Merely remove a little soil beside the stalk, reach down with the thumb and forefinger and remove it with the heel or joint by which it is attached to the parent plant. This heel is very essential. Then reset it at least an inch deep where you wish it to grow. It will not even wilt.

Phlox is another plant which lends itself admirably to division. In fact it *must* be divided every two years if satisfactory bloom is to be had. Another great advantage of young plants is that they are almost immune to the rust which is such a curse of this lovely plant. A sturdy one-year old clump will yield easily from six to eight blooming plants.

I have made as many as fifty plants from one large clump of Iberis, or candytuft. In this case, because the subject has just one long tap root, it cannot be divided. But cuttings root readily if the little branches are pulled apart, each with that most important item once more intact, the heel, or joint. Because this is an early blooming perennial, the little plants will not make a showing the first spring, but the next will amply repay you. Of course, if you want to eat your cake and have it too, you can wait until it has flowered and then slip it. If this course is followed it is best to put the cuttings in sand in a shaded frame and keep them well watered.

A one-year-old clump of gaillardia will yield twenty-five small plants, each of which will be a big full-sized plant by July. Pull each little division apart and reset it, re-

gardless of whether it has root or not. The long, whitish looking stem at the base of the leaves roots readily. This plant must be divided in the spring. Fall tampering is fatal.

In the case of chrysanthemums, unless the nurseryman has been one jump ahead of you and already divided his plants, one clump would plant half the back yard. And this plant is another *must*. It must be divided every spring if satisfactory growth is to be had.

As every rule has its exceptions, so also has this one. Perennials are divided into two big classes as far as habit of root growth is concerned. Some have a long tap root, but most of them develop crowns. The tap-root variety cannot be divided but they are few and can be easily recognized.

The others have "crowns," which are nothing more or less than the parent plant surrounded by a flock of little ones. In most cases, when the dirt has been removed, the divisions, each with their own little root systems, will almost separate of their own accord. If they don't, a little prying with the thumb and forefinger will turn the trick. If the clump is old and woody, a sharp knife or spade may be necessary.

Now a last word as to the resetting of the young plants. As was stressed earlier, if done when growth first starts, and if conditions in the garden are normal, by this I mean, the soil is of good texture, fairly fertile and free of weeds, they will need no coddling. If done when leaf growth has progressed, the sun's rays are warm, and the ground dries out after a rain, it will be found advisable to reduce the leaf surface to one half, puddle them when planting, firm the soil around the base and keep them well watered.

Needless to say, do not set them deeper than they have been growing if real plant divisions are made. In the case of a small division with practically no root, or a cutting, place it one inch below the surface of the soil. Then, after a heavy spring rain, care must be taken to remove the dirt which will wash over the crown of the little plant and cake, otherwise the tender new growth cannot penetrate and will eventually rot.



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# Antiques for the Home

By ARTHUR H. TORREY



THIS nice group of Period pieces includes an English mahogany cabinet, a pair of French porcelain urns, a Regency bracket clock, and an oval-backed Hepplewhite chair covered with antique chintz. Elinor Merrell.

A rather unusual place to display proudly one's most attractive bric-à-brac is shown in the group illustrated from Elinor Merrell's. The three open shelves in the mahogany cabinet lighten an otherwise almost too substantial piece. With colorful porcelain, majolica, or Chelsea ware set out upon them, this English cabinet becomes surprisingly frolicsome—like the unexpected revelations of our English cousins' sense of humor.

Miss Merrell decorates the top with a pair of French porcelain urns, reminiscent of Greek vases in the henna, black and buff neo-Grecque decoration and figures, but the Attic heritage has traveled a long way to the 18th century and is quite lost in the urns' shape and in the indefinably French



ONE of the collection of 17th and 18th century clocks now on display at the A. Ackermann Gallery. This balloon-shaped example is unusual for its small size.

A SET of old shelves on a Chippendale table, an admirable cellarette for a Traditional room. The doors look like rows of books. A pair of French pottery partridges are perched on the top. Victor Leopold, Inc.



manner of handling the design. Between them stands a Regency bracket clock, very thin through, with a spread eagle topping it, and all black except for gilt metal portions.

The Hepplewhite oval-backed chair on the left of the picture is covered with old chintz—Miss Merrell's forte—while a rather lovely Chippendale example flanks the cabinet on the other side.

Miss Merrell's ability to set up particularly colorful and interesting window arrangements for her shop is worthy of special mention. With fairly limited space to play with, she accomplishes wonders with bright, rare fabrics and perhaps a single Regency sofa or a small table and a chair or two.

To this observer, at least, the most intriguing aspect of the fine and very complete collection of English



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THIS little Louis XV paneled room was formerly in a French chateau. The mantel is 18th century Provincial; and there is a walnut commode of the same period, with a shapely Directoire chair on the other side of the fireplace. Robert Abels.



A FINE American work-table, made in the late 18th or early 19th century, probably by MacIntyre of Salem. It can be used nowadays as an occasional piece, as well as for the storage of needles and thread. Henry V. Weil.

THIS Elizabethan Cup and Cover was made in London in 1577, and is judged to be the work of John Harryson, as it carries the initials "I.H." It is opulently chased in silver gilt. Peter Guille, Ltd.



furniture and prints at the Ackermann Gallery is the display of clocks. There are about three hundred and fifty of them, I was told, all, or nearly all, 17th and 18th century. An exhibit of this kind makes me wonder how collectors of some particular kind of objects or of some special period ever manage to avoid straying after other gods! When I see fine time-pieces, I can fancy myself collecting only clocks; a display of old silver will set me running that direction, and so on down the gamut.

If I were collecting clocks, dates and makers would be my primary interest. If, however, I simply wanted a clock to complete a room—and almost no room is quite complete without one to remind us of mortality and the precious fleeting moment—then I would consider period and material and size.

The clock illustrated is a very small one, and rare be-  
(Continued on page 32)

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FORSTER, ARCHITECT

Photos by Robert MacLean Glasgow

ON the north side of Mr. Joseph King's Connecticut home, there are meandering flagstone walks, and shallow flights of steps, and rich, hardy planting set close to the walls. This treatment is an excellent one when you want to build on a slope.



## THE HIGHEST TYPE OF MODERN AMERICAN HOME

By COLIN CARROLL

THE problem was the knoll in the middle of the property. It was a rocky knoll, rising sharply from the four sides of his land, and it occupied the exact spot which Mr. Joseph H. King wanted to use for his house outside of Greenwich, Connecticut. Mr. King was of the opinion that it was impossible to build on the rocks, and was ready to place his new house nearer the public highway that fronted his piece of land; but he turned the problem over to the architect Frank J. Forster, and asked him if he could do anything.

What he wanted in general was a period home for his wife and his two young children and his two servants and two cars. He commuted daily to New York and lived fairly quietly. For the rest he had certain definite predilections about wood paneling and wrought iron which he explained

with some definition to Architect Forster. The result of these circumstances appeared as they are pictured on this and the following pages. And they are particularly interesting not only because they represent an ingenious solution to a difficult technical problem, but also because they bear very strongly the imprint of the owner's personality.

The troublesome knoll was dealt with quite simply: its top was blasted off, and the house was wrapped across it. On the one side, a heavy planting of trees shuts off the main road traffic; on the other, lawns slope down and away toward a brook and lagoon. The peculiar nature of the site on the leveled-off top of the knoll placed some limitations on the plan, limitations that have been used to enhance rather than restrict it.

THE terrace on the south side has a casual friendliness that is reminiscent of an English country estate.







WHERE the land slopes up from the sun terrace, great boulders have been left exposed, enhancing the rugged look of the landscape.

Mr. King, as we have hinted, has a strong feeling for tradition, and this feeling is well reflected in the general appearance of the house, which is a modification of French Provincial. Next, perhaps, to the manorial residences of England, this period in architecture catches more surely the repose and strength of a traditional way of living. The coloration is sympathetic. The sharply sloping roof is covered with Vermont-quarried slate tiles of blue and purple. The plain brick has been worked to a deep and soft rose which is very much in keeping with the extensive planting, which is done close to the edges of the house. Worthy of note also are the interesting designs and details which ap-

pear in the wrought-iron balconies and leaders; all of them were designed in the office of the architect, as was the ponderously set main door.

Widely planted oaks comprise the background of the surrounding terrain, and the supplementary planting takes its cue of native simplicity from them. Laurel, hydrangea, iris, small pine are liberally used. In plan, the planting insists on the function of the garden as an outside living space. The southern exposure of the house is faced with a wide, semi-circular sweep of lawns. Logically, these are separated from the house by a wide terrace of flagstones, on which the presence of garden furniture suggests tea and sunning. In charge of all landscaping was Henry Marquard.

The house is long and rather narrow, which means that for purposes of landscaping it has but two exposures—those on the two long sides. The one to the north is in sharp contrast to the sunning terrace. Bare outcroppings of the rock which forms the knoll have been left exposed to make a considerably more rugged landscape; and these rocks have in turn been threaded by narrow, winding flagstone walks which are occasionally interrupted by brief flights of steps. Low walls of soft red brick have also been laid around the general contours of all terraces, a device which adds an air of intimacy to the grounds. The general landscaping is decidedly English, a fact which detracts not at all from its harmony with the house, since both



THE badminton court is behind the garage, at the end of the house, and is a pleasant place for recreation, with its dense surrounding of trees.





THE climb to the front door is an expectant one, because you can glimpse the house through the trees long before you get to it.

garden and building have been designed to accept the informality of the general surrounding, and to properly insist that the King residence is in fact what it is: a country home.

The interior plan shows unmistakably the hand of an ingenious architect; and its scheme of decoration shows just as strongly the imprint of the owner. Mechanically, perhaps the best feature of the plan is to be seen in the disposition and treatment of the garage. This has been placed as an integral part of the house at its extreme end. And

because it catches the slope of the knoll just as it begins to fall away, it has been possible to introduce a second and lower level into the structure. It is into this "below-stair" area that the cars are driven; the chauffeur lives on the second floor of the garage, which corresponds to the first floor of the house proper. This arrangement permits the owner to walk directly from the garage, through the pantry and dining room, into the main body of his home without going outside.





THE dining room has wide French doors leading out to the terrace. Its furnishings are simple, straightforward and have great dignity.

As is apparent from the exterior views of the house, it has been built in what is really a continuous series of units, the height and dimensions of each unit mirroring accurately its interior function. Notice especially the projection which occurs over the dining room, a projection which added several feet to the dimensions of that room without in the least disturbing the essential symmetry of the structure. The circulation of the house is excellent, with all

MR. KING uses the extra room on the ground floor as a bar, and it is an inviting place, with its highly lacquered dark ceiling and its gay print curtains.



the services grouped at one end next to the garage. The balance of the living rooms on the first floor have been laid out primarily with an eye to their relative needs for quiet. Thus the dining room comes naturally next to the kitchen; then the hallway and living room, and finally—in perfect isolation—the library.

The extra room on the ground floor can be used either as a guest room, or as it now is, a bar. Since Mr. King does little over-night entertaining, the number of bedrooms has been limited closely to his immediate requirements, and the guest barroom on the first floor is expected to do double duty in emergencies.

As you enter the King residence you pass through a deeply recessed doorway with a heavy door of natural oak. Herein you may observe the beginning of the many touches which testify to the tastes of Mr. King. You may then observe it further in the plain oak paneling which covers the hallway and the sides of the main stairway; and in the ample use of wrought-iron fixtures for wall and ceiling lights, and for door handles. As you proceed from the hall either into the living room on the one side or the dining room on the other, the initial severity of the décor becomes somewhat mitigated. The furniture is simple, and consists largely of French Provincial and English pieces of the sturdier types.

But everywhere in the smaller details you may perceive also a lighter touch. Small prints, gay in color and mostly French in origin, dot the walls. In the barroom on the first floor you will be surprised at the ceiling: it is dark in color and has been given a highly lacquered finish so that it reflects almost as a mirror the life that goes on beneath it. To avoid too abrupt a transition from this ceiling to the walls, a valance of wood has been run around the top of the four walls. And most practically, the floors of this same room are covered with a single color linoleum.



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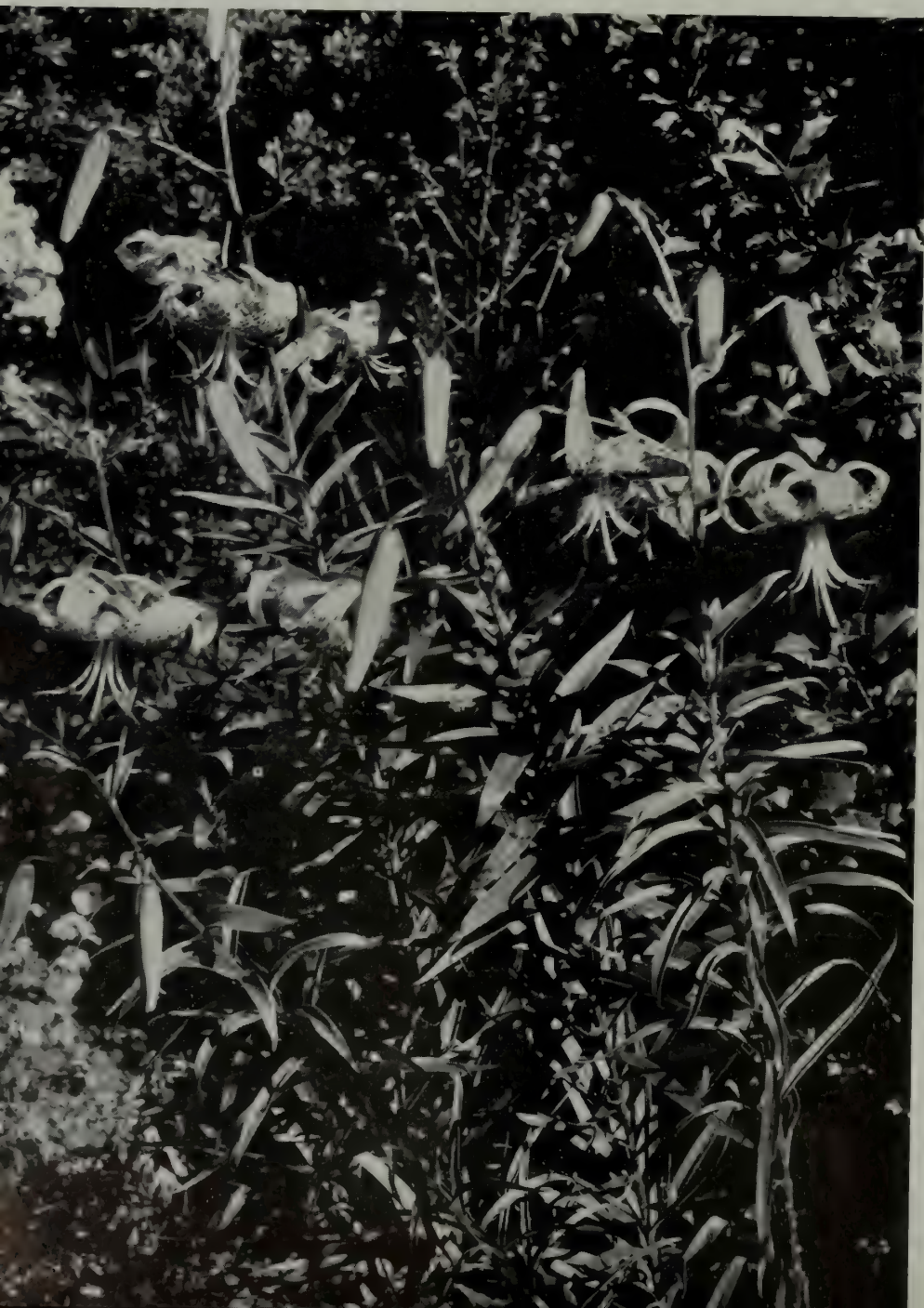
The Madonna and Child by Crivelli,  
"The Marriage of St. Catherine"  
by Paolo Veronese







BOVE: Joerg's white gladiolus is one of the most sumptuous varieties of this always satisfying flower. Gladioli should be planted the week in May, so they'll bloom early in July.—Below: the dark-spotted orange-red tiger lilies grow from three to four feet high, and look nothing but of magnificent in a garden border.



# MAYTIME

## GARDENING

By CLAIRE OGDEN DAVIS

Author of "In Our Country Garden"

May 1

**N**EARLY every perennial in my garden is up now, after the warm weather we have had in the last few days. Now all the tragedies of the Winter are bared.

"Winterkill" is something to be endured with a shrug. Certain plants have come to the end of their days. What with heaving from frost, or through not having stored enough sugars and starches in their stems last Summer, or from old age, or from hungry bugs and field mice, they are dead when Spring comes. When that day comes on which all but the late sleepers, such as platycodon, have awakened, the census may be taken.

This Winter was as bad as any gardeners in our community have seen in many a year. It simply wasn't cold enough. Dozens of plants were lured into false growth, or were heaved by the light frost. Plenty of that happened on our hill.

Fortunately there are good nurseries in Westport. I replaced the dead from a local grower's fields, and when the first of July comes, I'll hope for that most serene of garden pictures across the back terrace wall.

It amazes me, each Spring, that people don't make more fuss up here over one of the most beautiful flowering trees in the world, which grows wild and blossoms profusely all over the East. This week the woods and roadsides are filled with its deep rose blossoms; there is a ruddy glow over half the wooded areas. All anybody ever says about it is: "Oh, yes, Spring is really here; the maples are coming into leaf."

Well, the maples are not coming into leaf. That's at least two weeks or more away. But the *acer rubrum*, which is plain swamp maple to you, is in full bloom, and if it didn't grow wild, like as not we'd be planting little slim sticks of it here and there, and cherishing it as one of the most beautiful flowering trees we could buy.

The songwriters may chirp about the best things in life being free, but most of us give dog-goned little attention to them until we have to pay for them. Monday afternoon's sky was almost a Summer blue, so deep and clear, and those glowing deep red blooms against it struck chords as sonorous as a Bach chorale.





A wise man once said to me: "A lack of ambition is a priceless adult possession." Annual flowers simply couldn't understand that. They have no interest, actually, in blooming. They only want to grow seeds, and once they are allowed to do that, they go on and die.

Birth control for annuals: that's my motto.

### May 8

Gardens are considerably influenced by childhood associations or romantic memories. Now and then you'll find some gardener who simply thinks a particular flower is ugly, and won't have it around. I know a perfectly swell man who won't have a petunia on his place. Me, I'd like to destroy all the hydrangeas in the world; I think they're hideous.

But I have old-fashioned lantanas in my garden because my mother grew them. I grow all the clematis I can find room for because her name was Clementine. I have special romantic attachments for yellow roses and lavender asters.

This week the first gladioli may safely be planted. Indeed, some local gardeners started planting ten days ago. The first of May is as soon as I want mine to go into the ground. Most of them will bloom in sixty-five to seventy days, or around the first of July. I'll make another planting in ten days or two weeks, and the last about the first of June. Excepting half a dozen very fine varieties, of which I'll have but two or three each, all my glads go into the cutting gardens.

When you buy gladiola corms, take a tip from the men who grow them for exhibitions, and get the No. 2 sizes. You'll get better blooms, because these corms are younger and stronger; the very large corms frequently are several years old, and are apt to throw up several blooming shoots, so that the strength

**A**BOVE: Close-up of a tiger lily, variety *splendens*, which is more highly colored than the ordinary *tigrinum*.—Below, left: Because rhubarb is one of the better things to eat, we sometimes forget that it's also remarkably handsome in flower. Around the end of May, provided the sun has been on the job, it will venture forth a pinkish stalk or two.—Below, right: Clematis is another of the indispensables. It's easy to grow, and its starry white flowers are as good to smell as they are to look upon.



Courtesy Dodge Publishing Company

Photos by J. Horace McF





of the corm and its root system is divided. Of course, if you have very large corms left over from last year, plant them, but when you buy, buy the No. 2 size. They are cheaper, too, and you can have more of them for your money.

If you prepared your gladiola trenches last fall, by digging in our old friend, well, rotted cow manure, ten inches deep, you're sitting pretty. If you didn't, don't do too much fertilizing now; you'll be apt to rot your corms. Positively no fertilizer should touch them.

Authorities differ on planting. I have had very good luck by putting a two-inch layer of manure at the bottom of a nine-inch trench, two inches of soil mixed with sharp sand above that, and then the bulbs, burying them five inches, if I plant them in the lower cutting garden, because the soil down there is inclined to be a little heavy. In the upper cutting garden, where the soil is lighter, I put them down six inches.

Nitrate of soda *may not* be used near the gladiola rows. Superphosphate *may* be used. If you have the latter, sprinkle a handful to every three or four feet along the trench, either two inches above or two inches below the corms. After the bloom spikes begin to form in the foliage, you can give them any amount of manure water with marvelous results.

Manure water is made, of course, by putting a sack of cow manure or sheep manure in a barrel or tub of water. When the liquid is the color of weak tea, pour it around the roots of the flowers. You can continue using a sack of manure until the water no longer colors. After the bloom stalks start, glads should be well soaked once a week.

The worst pest glads have is the thrip, a small but vicious brown insect. It cannot live out-of-doors over winter, but houses itself comfortably in your stored bulbs. Now and then you'll find it among bulbs you buy, especially bargain bulbs.

I have found the most perfect poison for thrip, the one recommended by the U. S. Department of Agriculture. The process is this:

In an old wooden keg (pathetic reminder of the days when we stepped up the strength of apple cider during the Great Drought) I dissolve one ounce of corrosive sublimate in a little hot water, then pour in seven gallons of warm water. The glads, which have been put in cheese cloth bags and labeled according to variety, are dumped into the keg and left there for 12 to 18 hours before planting. No thrip can survive that.

Be very careful of that mixture. It is safe to the hands but deadly poison to your insides. It must be used in a wooden, glass or unchipped granite container. It must be disposed of, after using, with the care a deadly poison warrants.

### May 15

This week I found a friend in my garden. Although my intentions were the best, he ran away from me. I didn't blame him. His tribe has small record of amity from humans. I hope he will return.

This friend was a nice, shiny, healthy looking four-foot black snake. His retreat brought back my sorrow over the untimely death of Quintius Horatius Flaccus, known on our hill as Horace.

When we came to Weston eight years ago, Horace had already moved in. He was then about two-and-a-half feet long. At first he used the mouth of a roof drain below the terrace as a retreat from intruding human beings, but before the summer was over he realized he was welcome, took a summer lease on an apartment under the big flagstone steps near the chimney corner and became First Snake in Waiting.

Even the cats knew and ignored him. The next Spring he had grown six inches and was so tame that I could scratch his back with a long stick. In the next four sum-

mers he was always underfoot, and I had small trouble from field mice. He would stretch himself in the early sun on the terrace wall, and stick out his tongue at me when I said,

"Horace, you tramp, I saw a field mouse track down by the pool this morning. Don't you ever work?" If snakes could wink, I am sure he would have.

He had a wife we called Livia, a shy slim thing who knew where a woman's place was. We thought she bored him and he divorced her; she went away.

City folks, out for the week-end, would scream: "Come quick and kill this snake!" Someone of the family would yell, "Hold everything! It may be Horace!" Usually it was.

The first year we lived here we found a copperhead snake at the pool. Last year, after Horace had departed this life, we killed two copperheads. Not only had that valiant mouser saved many a plant for us, but certainly he had discouraged any invasion by his venomous tribesmen.

I know snakes give some people the jitters. I have a healthy respect for a copperhead or a rattler, myself, because I grew up in Texas among them, so to speak. While the rattler is a gentleman who always gives warning before he strikes, the copperhead is a nasty sneak and has a vile temper, besides. I believe in killing them as fast and as safely as possible. But the blacksnake is not poisonous and he is not vicious. He is easy to recognize, because he is very black and slim. He will destroy many field mice during a Summer; they are his natural and choicest food. The U. S. Department of Agriculture sets some respectable sum on each blacksnake's value to the farmer, and certainly it should be as worthwhile to Connecticut gardeners.

There is another garden friend which should be petted. That is *Bufo americanus*, the ugly, fat toad. In the Fall he will dig down in your perennial bed below the frost line, and stay there until Spring's warmth brings him up. Then he goes diligently about the business of catching mosquitoes, flies, spiders, grasshoppers and beetles. One of his nicest tidbits is a fat cut worm which has just eaten through your best petunia or delphinium stalks. *Bufo* is very amusing; his name means clown. If you have never watched him swell with joy, try scratching his back with a little twig. He won't give you warts; that's folk lore.

Frogs should be encouraged to stay in your pools. I know some people say they eat goldfish, but I've never seen one with a goldfish tail sticking out of the corner of his mouth, and I know that our frog population must run into the hundreds. Frogs dote on mosquitoes, and is that a help in August?

### May 22

This Spring is still staying ahead of last year's. If you doubt it, you don't keep a blooming record for your garden, and that's too bad. This week, on my hill in Weston, Spring has been at its absolute peak; the wooded ridges are miracles of beauty. Three weeks ago they were black and grey, with here and there a dark cedar making the bare trees seem more skeleton-like. Now there are myriad shades of yellow-green, and the hard maples show the brown-green tips of their great leaves' beginnings. The swamp maples are heavy with red and yellow winged seeds.

Monday's sun allowed the thick cover of old manure over the asparagus and rhubarb beds to be removed, too. In fact, one or two ambitious pink leaves of rhubarb had already peeked through the manure. The soil around the crowns was loosened, and over two or three clumps I'll turn an old peach basket to hurry some stalks along.

In the Fall and earliest Spring I scatter seeds of annual poppies and annual Baby's Breath over my borders. As the tulips and daffodils are dying down and their foliage is ripening, the little annuals are coming along to hide them. The seeds have been broadcast, (Cont. on page 30)





Photos courtesy the Bache Collection

THE Dutch Room, on the second floor of the Bache house.

## THE "BACHE COLLECTION"— A GREAT GIFT TO NEW YORK CITY

By MARY FANTON ROBERTS

THE famous Goya, "Don Manuel," at the head of the Gothic stairway.



IT WAS on a March day that I went up to see the Bache Collection. The wind blew over Central Park with a crackling velocity; and the sun was so bright, so piercing as it struck the shining tops of the skyscrapers and turned the quivering lake-surface to a burning copper, that it seemed melodramatic and unreal—as melodrama usually does.

The iron doors, high and wide, swung open noiselessly, and I stepped into a room of mellow and ancient beauty. In front of high stone stair-rail, Gothic and gray, stood a low crimson couch in the changing lights of antique Venetian velvet. Although the general tone of the room was retrospective, the walls of Jacobean oak panels were warm and rich, and carried a collection of Italian paintings of surpassing splendor,—a blue Botticelli, showing the lovely Mary receiving the benediction of the Church. It was done very simply, with only a few invited guests, and there were no trailing clouds of angels, or ornate decorations, just the little blue Virgin kneeling and awaiting the sanction of Heaven.

The coloring of the nearby Fra Lippo Lippi is more sumptuous, yet in a lighter key; and the Madonna is less





TWO views of the Flemish Room on the third floor, showing the magnificent oak paneling, the Italian furniture, and the rare collection of Flemish and German paintings.



OPPOSITE page: The French salon, with its finely paneled walls and rare period pieces, possesses possibly more treasures than any other room in the house. Here are a Boucher tapestry, and sculpture belonging to the period.—Below this is shown the entrance hall, with a Gothic stairway at the right, and a Brussels tapestry dating back to 1525 on the wall at the left.



THE dining room, with its walls hung with English eighteenth century portraits, its signed Chippendale chairs, and Chippendale pedestals for flowers and plants. Below is a corner of this same room, showing Romney's famous painting of Mrs. Charles Frederick.



beautiful, in spite of her rose gown and blue mantle, and the mature-looking Infant absorbing the intellectual stimulus from a lay Book of Wisdom. This painting has been in the collection of Duveen and Adolph Shaefer, and has inspired many historical articles and pamphlets.

They are beautiful, these child-like Madonnas, with their dear little blank faces gazing in a surprised way at those adult Babies, who seem so impersonal a decoration.

Looking up from the crimson couch, your eyes are on a level with a great Titian, a glowing mass of color painted over four hundred years ago, but today alive with vibrating light. Venus here is fashioned somewhat after the

manner of Mae West, but quite unadorned, except for a string of pearls and an elaborate headdress. Back of her, is a plum-colored coat, and Adonis, ready for the hunt in scarlet and gold. Venus does not wish him to leave—that is quite clear—and the hounds are ready for the fray. One remembers then that Adonis was killed, and only Venus' ceaseless lamentations brought him back for a semi-annual visit. The Earls of Darnley possessed this painting for a long time. It was also displayed in the Palazzo Mangeotti in Rome, and was famous in London at various exhibitions, and a topic of artistic conversation for centuries.

The entrance hall is high and wide, a welcoming spot, with a broad stone fireplace facing



a great tapestry illuminated with patches of pale Flemish red. It is of silk and gold and silver, and was woven in Brussels in 1525. This is a room to dream in, and rest in and study profoundly. To see art in the environment for which it was designed is the most civilized approach to art that I know. For, in the first place, Mr. Bache assembled all the precious things in his house to make beautiful a home, a place where he wanted to live, and where the kind of things that he liked best in the world were all about him. He selected paintings that he wanted to look at, and furniture that he thought appropriate. It was an enlightened labor of love. It is so, when possible, that art should be offered the public. Here, in the entrance hall, your eye roams from the Titian of selfish beauty and no emotion, to the Raphael, exquisite and inhuman. There is no disturbing note. The room becomes a rare and perfect background that encircles you, but does not intrude. You become intimate with this art. It is insidious, yet seems to make no demands. Probably, there is no greater separation in art than an *exhibition* on one side and an *audience* on the other. Here is a wall that must be broken down by the cleverest of methods for people to pass over to full enjoyment. It is hard to say how this situation can be met, because, in the main, the opportunity to see art comes through the galleries, and we must be grateful for this opportunity, accept it and use it. But *to live* with it is still better.

Do not take the elevator to the upper floor, but climb the Gothic stairway; for, at the top of the steps is the great Goya, "Don Manuel." He stands, apparently, in front of the canvas, as though he had stepped out to welcome you in his costume of blazing red. If you are very gentle, he will let you pet his birds and cats, which are brought together by Goya with apparently little knowledge of natural history. "Don Manuel" is young and beautiful and a little sinister. He may like you and you will not forget him.

On the stairway wall is a fine Andreas della Robbia, very fresh and young, in blue and white ceramic, untouched by time or politics.

There are many more Italian paintings on the floor above—Bellini, Veneziano, Crivelli, Ghirlandajo, with a biting Spanish portrait of Velasquez as he saw himself; and many more Madonnas and Children, done with a great sense of formal decoration with little tenderness and no humor.

Perhaps the most sumptuous, yet generally homelike, spot in the house is the Dutch Room, with its rich paneled walls, couches in ruby Venetian velvet, with fireplace and flowers, a Van Dyke facing the fireplace, with Rembrandt, Frans Hals, Vermeer. The furniture is the Jacobean type, and the curtains reach the ceiling, also in ruby velvet.

The dining room is primarily a place in which to enjoy dining, and there you will find the environment a great feature in the enjoyment. For instance, you are seated—and you should know it—on signed Chippendale chairs.

The Georgian gray walls are hung with rich beauty of the English eighteenth century. You have never dined with gayer or more elaborately costumed ladies. Romney's "Mrs. Frederick," with her unforgettable blue ribbon, and Sir Joshua Reynolds' stately "Viscountess Maynard." Raeburn has two gentlemen to pay homage to these daring aristocrats, and all are a little spellbound by the presence of Gainsborough's "Queen Charlotte." For a moment, these absorb your attention, though you would prefer the words of your escort, who is giving you the name of the great French vintage that is just being poured. If only no one were looking, you could lift your sparkling glass to these gallant friends who have found life adventurous again after so many centuries.

In the Dutch Room, where perhaps you may rest before going in to dinner, and you do rest, in spite of your delight in your surroundings. That should always be the case with art—that you do not separate yourself from your immediate

milieu to notice the manner of life in more ancient worlds. Here the couches are Italian, and the velvet deep crimson; and the drapery at the windows and doors is again this wonderful shade. The ceramics are also Italian. It is called the Dutch Room because the walls boast a Memling which you have seen a quarter of a century ago in the ancient L'Hôpital St. Jean in Bruges. You will associate it with the sound of the great bells that rings out at twilight, and the smell of linden blooming along the canals.

Near the Memling is a mighty Frans Hals, with a vivid coarse face and a magnificent physique, a Hals who would cross swords with any of the noblemen present for the favors of any of the lovely ladies. And Van Dyke's famous "Warwick" hangs there, with Rembrandt's "Standard Bearer;" and both would unsheath their swords for the favor of the "Infanta" of Velasquez, with her massive headdress covered with butterflies. If you have not rested, at least you have a renewed zest for life, such as close association with music, painting and sculpture alone seems to bring.

When Mrs. Benson, the custodian, came in to tell me that I must not go without a glimpse of the salon, I followed her with reverent steps. Here, it is the furniture which first arrests you. You have heard of the table of tulipwood, designed for and inscribed to the famous Madame Du Barry, and signed "Jean Leleu—1764." After Du Barry's day—and it was a triumphant one—it was owned by Lady Carnarvon and the Baroness de Rothschild.

The walls in this French salon are paneled in highly finished oak in silvery tones, and the curtains are red damask. One wall is half hidden by a Beauvais tapestry designed by Boucher, with floral patterns made to match the Aubusson tapestry which upholsters the Louis XVI chairs. Facing this most beautiful hanging is the famous Fragonard drawing of Boucher's daughter, a graceful piece of coquetry. Fragonard being a pupil of Boucher, had the great privilege of using this charming young woman as a model. The romantic little "Sleeping Shepherdess," by Boucher, was done for Madame de Pompadour, and her portrait bust by Pigalle is another rare treasure in this lovely room.

Some of the finest Louis XV furniture in America is shown here, among which is a harewood marquetry table signed "Pierre Antoine Foullet—1765," an inlaid kingswood and tulipwood *encoigneuse* signed "L'Hermitte—1755," and the priceless Lacroix occasional table signed "Mâitre Ebéniste—1771." And of course there is the Houdon portrait bust of Madame Olivier. What a fine aquiline art Houdon possessed, and how sharply he could cut into the characters of his aristocratic clients!

Two Drouais paintings, on either side of the doorway as you enter, have quite an Enoch Arden history. They were sold separately out of the Villemontble Collection years ago, and traveled well through collectors' hands. Then, without effort or intention, Mr. Bache brought them together in the present collection. One imagines what fine salty stories and romantic episodes they could confide one to another in the gray twilight of the house after the guests have gone, and how many good court biographies could be collected by using the Drouais and the other famous pictures in this room.

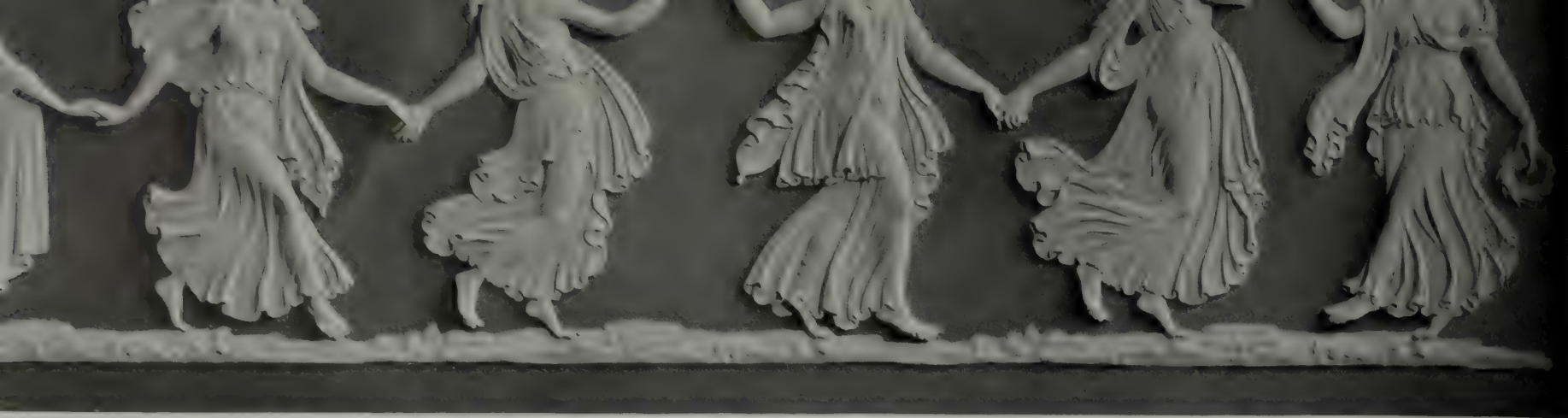
And so, in this splendid Bache Collection, we have lived with the fine ladies and the great masters and the craftsmen of famous generations. We have realized not only the pleasure of this close contact with art, but the impact of its influence upon the lives of all who have the opportunity to be there.

And Jules Semon Bache, this most intelligent of collectors, goes about his life as a man of affairs, a member of the Pilgrims' Society, the Metropolitan Museum of Art, the American Museum of Natural History, the Philharmonic Symphony Society, the Chamber of (Continued on page 30)









A RARE jasper panel, made by Wedgwood, called "Dancing Hours." It was modeled by John Flaxman about 1780, and is eighteen inches long and six wide. Josiah Wedgwood & Sons, Inc.

## ENGLISH POTTERY FOR THE SMALL COLLECTOR

By ARTHUR HAYDEN

THE acquisition of heirlooms in English pottery is limited to the fortunate few. The prices reached at auction when great collections are dispersed are apt to have a deterrent effect on the collector who is a novice in the field, or who sets out to make a small collection. But there is a greater number of persons who, while possessed of taste and discernment, are limited by the amount of expenditure they can earmark to the gratification of their collecting hobby. While the inclination is theirs, the natural fear is present to make them cautious of buying foolishly. It is such as these who need expert advice. But it is yet quite within the bounds of ordinary possibility to garner excep-

tional and unexceptional specimens of English pottery at moderate prices.

Even today, England may be divided into provinces of art. Certain classes of art objects are still mainly found in certain localities. Now and again finds are made of most unlooked-for china in out-of-the-way districts. But such distribution is exceptional. Of course, pottery finds its way from the outlying counties to county towns and thence to



LEFT and right: These sprightly Chelsea figures are vivid in color and gaily naive of conception. The lady is a "Diana Nymph," the gentleman is titled "Lord Richard." The ancient Chelsea moulds were bought, in 1849, by Alderman William Taylor Copeland, Lord Mayor of London, and partner of Josiah Spode II. The figures were obtained from Copeland & Thompson, the wholesale importers of the products of the Spode factory.



London. But to take an example, one would not expect to find a farmhouse dresser in Northumbria replete with Bristol cottage china. Or it would be unusual to discover a Newcastle mug or a set of Leeds jugs in a wayside inn in Somerset.

Plymouth and Bristol, our first English hard paste factories, are outside the scope of the present article. But the New Hall factory, which continued the potting of hard porcelain, under a syndicate of Staffordshire potters, at New Hall, Shelton, near Hanley, offers a field for the minor collector. Some examples of this pottery are marked "New Hall" in gold; others, such as teapots, cups and saucers and cream jugs, in red; and still others, evidently destined for the cottager's shelf, only bear the letter N and a number.



THIS remarkably handsome early Derby porcelain is based on an engraving after Van Loo, and depicts two young lovers teaching a dog dressed as Harlequin to dance to the strains of a hurdy-gurdy. Early Derby figures such as this represent work of a high order. It was not until quite recently that laymen have ceased to confuse them with Chelsea.

These are harder in design, but softer in paste. Presently came the time when New Hall departed from the formula of Champion, adopted a lower firing and fell in with the bone-porcelain of Staffordshire.

As a link between the potteries of the western country and Staffordshire, New Hall has an appeal to the collector. It marks the end of the struggles of William Cookworthy of Plymouth, and represents the fight of Richard Champion of Bristol. Staffordshire, with Wedgwood at the head of her

potteries, triumphed. It was a question of patent rights in porcelain and their extension. Champion was a broken man, and left England for South Carolina in 1784. In 1778, Josiah Wedgwood, in a letter to Bentley, had written his epitaph as a potter: "Poor Champion, you may have heard, is quite demolished; it was never likely to be otherwise, as he had neither a professional knowledge, sufficient capital, nor scarcely any real acquaintance with the materials he was working upon." The prices obtained at auctions, and the regard paid by connoisseurs to Plymouth and Bristol porcelains, seem to refute this.

To take Lowestoft, that much talked-of little factory in East Anglia: The writer was present when certain portions of the old factory were disinterred, and a number of shards and unfired pieces recovered. Lowestoft holds a definite place in china history. The factory produced dated marriage bowls and teapots, of a paste softer than Bow. There never was any hard paste produced at Lowestoft. There was a crudity of design and a limited range of colors employed. The blue and white ware might have been Bow at its poorest. At one time, Lowestoft commanded high prices, and passed into the hands of county families. But as so much of it is unmarked, it requires expert knowledge to determine its origin. Only the examination of a fully authenticated collection can impart such a gift. It must be borne in mind that the Lowestoft factory had an emporium in London, and was by no means a cottage industry. Unfortunately, owing to Chaffers and other succeeding writers, it was assumed that Oriental armorial china had its origin at Lowestoft, and that china in the white was imported and decorated there. This theory has gone by the board long ago. Another quite disconcerting idea arose later: namely,



BELOW: A group of old English Delft plates from a private collection. The plate at the left is brilliantly colored in blue, green, yellow and purple, the one next in blue, green and yellow, the third in blue, red and green, the last in blue, green, yellow and red. They were all made in the eighteenth century.

that Lowestoft produced mugs with twisted handles decorated in pink with festoons of roses. Modern French potters obligingly supply just the sort of ware that Lowestoft was supposed to have made.

Lowestoft can practically be divided into three or four classes. First, the memorial bowls, marriage plates, and so forth, with names and dates inscribed upon them. These have been snatched up by local people. Next, a goodly number of blue and white bowls, always with Oriental designs, and betraying certain

touches of known artists, such as Redgrave. Later, a number of tea services in red and blue, with a crude Anglo-Oriental design well covered.

Dealers always have certain old china to which they cannot assign a name. Their experience tells them it is old. It is here that the small collector, if he has experience, may find a bargain. Unmarked pieces, say cups and saucers, or a small bowl, may be antique Spode, may be Lowestoft, or may even be Bow. Eschewing, of course, all foreign hard paste, and recognizing that specimens proffered are of the eighteenth century, or of the early nineteenth century, at the latest, the collector can purchase an indeterminate piece for a small sum. There are forgeries to reckon with, but as a rule, forgers do not place their wares on the market for a small sum, unless—and here the young collector must again beware—they are old played-out forgeries of which everybody knows.

Transfer printing should claim the attention of the minor collector. It has its votaries, but not enough has yet been written concerning this English art. The student may study Liverpool delft tiles and follow Josiah Wedgwood's wagons when he sent his wares to Sadler and Green at Liverpool to be decorated. He can watch the career of young Minton, the designer at Caughley, and see his advent into Staffordshire, where he brought the Willow pattern and a crowd of similar fanciful adaptations from the Oriental services then in vogue into Staffordshire. Employed by Josiah Spode, he was the founder of a school of designers destined to set Staffordshire alight with designs that even had their influence upon the Canton potters who produced ware in imitation of their own, which they thought the clients of John Company wanted far away in the West. All this is told on





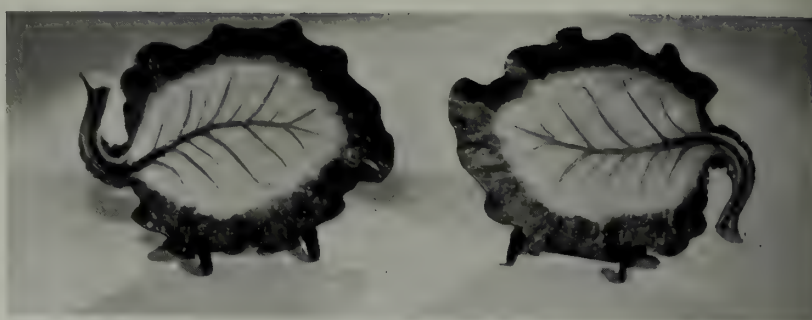


the china shelf to him who reads aright.

Any Willow-pattern plate with perforated edge is to be at once seized by the collector. It determines a period before utility found that perforated rims for a popular pattern were not practical. As to Staffordshire it is possible to procure an engine-turned black teapot. There are classic jugs by Clews or Birch in black—the latter sometimes marked E. I. B. impressed—or others with rich blue background by Spode or by Davenport, with sport-

ing subjects in white relief. Many of these are marked. But choose only sharply designed pieces, marked or otherwise. The wonderful way in which these Staffordshire potters followed, with slight variations, the designs of each other, is only realizable on the china shelf. And they all were subjects of that great necromancer, Josiah Wedgwood.

Running parallel in the late eighteenth century, and later, are two schools in Staffordshire. One is the classic, with hundreds of modeled classic figures on vases and jugs and mugs in relief, or with figures of all the gods and goddesses in Olympus, equally ready for a London or a foreign market. The other was the Chinese school, made and brought into



ceramic by Worcester and Bow and Caughley, translated into a thousand bizarre forms into transfer printing by means of copper plates under the hand of a band of designers. The efforts of these two schools should enchant the minor collector. They require interpretation. They demand knowledge and study. But they give great charm to the owner of the china shelf, if he watch their delinquencies.



RIGHT, top to bottom: A pair of antique Chelsea leaf plates, extremely fine of execution. From Alice H. Marks—Two views of an old Caughley bowl.—A brick-shaped flower vase of English Delft, decorated with Chinese figures in bright red.—Three very distinguished Wedgwood pieces. The Jasper bowl, cup and saucer have the "Dancing Hours" design. The other bowl is of plain black basalt. Josiah Wedgwood & Sons, Inc.



VE, top to bottom: A cruet stand Leeds were originally made for market. The coloring of this and the washstand ewer below it, is of the same manufacture, is a creamy white. The former is dated 1760, the latter about 1780. Beside is a Lowestoft teapot, decorated in red, with other colors over. Lowestoft, like most of the English pottery, was manufactured in the eighteenth century, and shows a Oriental influence.





OUT OF THE MIST  
OF THE GREAT  
T'ANG DYNASTY  
THESE HORSES  
MOVE WITH  
INCOMPARABLE  
SPLENDOR



THE T'ang Dynasty, which lasted from 618 to 907, was one of the longest and most splendid in the annals of Chinese history. The Empire reached an apex of power. Art and literature flourished brilliantly. The Imperial Academy at Peking was founded. In short, it was another Golden Age, comparable to the later Sung and Ming dynasties, to England's Elizabethan period, to Italy's Renaissance.

Chinese sculptors, at this time, attained remarkable proficiency in handling terra cotta. They executed beautiful human and animal figures in gray clay, and painted them in a myriad sumptuous colors. The horses, which are perhaps the most representative animal forms of the period, were inspired by the ferocious Mongol horses introduced from the North. They lack the delicacy and refinement of the famous Ming horses, but have a stirring vigor of movement, a crude audacity that are quite unforgettable. Their bobbed, almost wig-like manes and stylized tails, their arrogantly curved heads and flaring nostrils, are their unmistakable characteristics.

Other figure forms, such as the young girl shown above, also lack the finished elegance of later schools, but are as strongly fanciful and filled with spontaneous vitality as the horses.

Photos by Charles Leirens from Black Star







# SHERATON PERIOD

## FURNITURE FOR THE SMALL COLLECTOR

By A. E. REVEIRS-HOPKINS

(Continued from April)

**Editor's Note:**

This is one of a series of articles on Period Furniture currently appearing in this magazine. Articles on Queen Anne and Victorian Furniture will appear in subsequent issues.



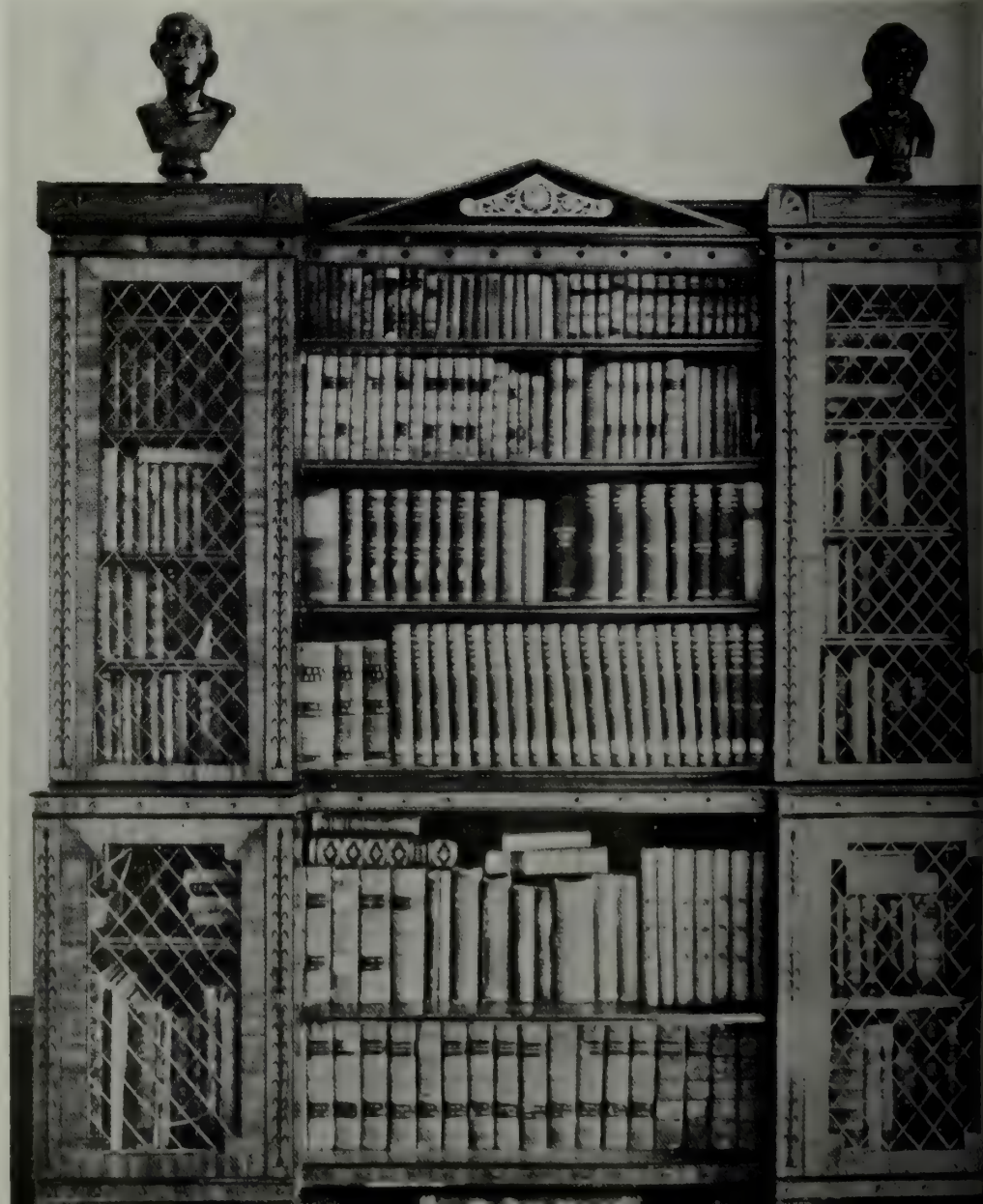
TIME alters fashions and frequently obliterates works of art and ingenuity; but that which is founded on Geometry and Science will remain unalterable." Thomas Sheraton appended this legend to the engraved frontispiece of his "Drawing Book," which shows a classic interior with art professors in the characters of Geometry, Perspective, Drawing and Architecture, with an attendant Cupid. Even if his dictum would have been more suitable in a dissertation on the Great Pyramid, it reads as good sound doctrine, if not too closely analyzed; but it is little more than a literary pose, without which a book dealing with arts and crafts would have been considered incomplete in those days of classic revivals in architecture. One has, perhaps reluctantly, to come to the conclusion that the furniture of the period, in its greater bulk, had as little relation to geometry as it had to Tenterden Steeple. If this is true of the bulk, we must not forget that, individually, architectural cornices on tallboys, wardrobes, cabinets and bookcases relied considerably upon geometry for their true proportions.

As an introductory study of the furniture of the Sheraton period, "The Cabinet Makers' London Book of Prices" stands pre-eminent. It first appeared in 1788, and was followed by a second edition, with additions, in 1793. The first edition anticipated Sheraton's "Drawing Book" by three years, and coincided exactly with the Hepplewhite "Guide." The "Book of Prices" was in no sense a trade catalogue addressed to prospective furniture buyers, but was printed for the London Society of Cabinet Makers; and of that society both Hepplewhite and Thomas Shearer were members. Although Shearer's name is not appended as author, the book has been accepted by posterity as his production. Of the

enty-nine plates, eighteen are signed "T. Shearer," and ee others are signed simply "Hepplewhite." A search ong the London Directories for the years 1780 to 1790 an attempt to find the name of Shearer has proved ertive, but other investigators may be more fortunate. omas Sheraton palpably had no hand in the compila- n of the "Book of Prices." He did not migrate to ndon till 1790, and later on he somewhat grudgingly ised the volume in his own book. Had he had any- ng to do with its compilation, he would undoubtedly e proclaimed the fact.

To the modern student of furniture lore, the "Book of ces" is an infallible guide to much of the furniture in ue in the years 1788 and 1793. It was a costing book

AT the top of the page are two small Sheraton pieces of real distinc- tion, well within the scope of the narrow budget. The mahogany orner washstand at the left represents the simplest type of Sheraton eriod work. The square mahogany basin-stand beside it carries a com- porary Staffordshire jug and basin. With a panel of mahogany to ver the basin-hole, it would have many obvious uses today. Both eces are of the late eighteenth century.—Below these is a writing table arewood, inlaid, also eighteenth century. This belongs to the less nate category of the "satinwood period." If not in material, it is in rm something that the small collector may aspire to in plain mahogany, in mahogany inlaid with satinwood.—Right: A winged bookcase of ahogany inlaid with ebony dots and palm-leaf ornament, made in 1810. e side wings, protected by brass wire-lattice doors, were presumably r the storage of rare volumes.





of piecework wages for the guidance of master cabinetmakers and, as such, affords an interesting study in late eighteenth century workshop economics. Although no descriptive text is appended to the twenty-nine plates, the costings throw many sidelights on methods and materials. Shearer's usual method of workshop costing was to state the piecework wages for the simplest form, and then add prices for extra fitments, embellishments and various methods of polishing. In this manner, we can arrive at a cost of fourteen shillings, all told, for making the mahogany corner washstand illustrated in this article. Such a piece today, as an antique, has a value of from three to five guineas, or, at a guess, little more than its original market value, after allowing for wages, materials and maker's profit.

Sheraton's book shows an elaborate variant of the simple corner washstand having a small water cistern with metal tap and a plugged basin. The upper half is enclosed by a tambour shutter, and the lower half by two doors nicely inlaid.

On December 8th, 1927, Messrs. Christie



THIS graceful group of Period pieces combines a small Sheraton satinwood cabinet with secretaire, *circa* 1770, and a painted Sheraton armchair of fine quality, *circa* 1780, with a rare Regency sofa of satinwood, *circa* 1815, and a handsome bone Adam carved and gilt mirror, *circa* 1775. From Stair & Company.

THESE two chairs represent Sheraton's painted beechwood phase. The side-chair has a cane seat and the early type of stretchers. The shield-shaped back shows that the Sheraton period had not entirely discarded the Hepplewhite conventions in the late eighteenth century. The armchair also has a cane seat, and was made around 1800.



ANOTHER interesting group of eighteenth century furniture. The mahogany inlaid tea or coffee urn stand with pull-out slide is of the Sheraton period. The armchairs on either side are Hepplewhite in natural beechwood. The Sheraton cabinet is a very important piece, and is of mahogany with the original painted decorations. From Arthur S. Vernay, Inc.

issued an illustrated catalogue of furniture and objects of art from various named and unnamed sources. Among them were a few notable pieces of the period under review. We can pass over a fine Sheraton cabinet which sold for 850 guineas, and a marquetric commode for 780 guineas as being outside the scope of these notes. Something nearer our purpose was "A Sheraton mahogany toilet table, with folding top enclosing a mirror and divisions, drawers below, and a cupboard enclosed by tambour panels, banded with tulipwood and satinwood—three feet wide," which realized ninety guineas. This piece, with its quiet color tones, simple outline and elaborate interior economy, reflects the very best taste of its period, and for its record we instinctively look to the design books of Shearer and Sheraton.

More interesting still was an item in the same sale, catalogued as "A mahogany writing cabinet, by Thomas Shearer, with folding top enclosing a writing slide, rising pigeon-holes and folding stationery cases, with a drawer enclosing a mirror and divisions, and tambour panel below—25½ inches wide." An appended note states that it is the design illustrated in "The Cabinet Makers' London Book of Prices," 1793, plate 10. It is interesting to find it illustrated twice in Shearer's book—plates 10 and 19—with the small difference that, by Shearer's plate scale, it works out to twenty-seven inches in width. It is obviously a combined writing and toilet table, with a conveniently recessed cupboard below. When the folding top is opened out, and the (Continued on page 32)





# *DISTINGUISHED ROOMS OF THE MONTH*



THESE interiors, from W. & J. Sloane's have the freshness and sparkle of spring, and the cool restfulness of the country house. The foyer (left) has a crisply inviting wallpaper with a white, silver and deep green, floral design on a chartreuse ground. The dark blue linoleum floor covering has a white insert taken from the design of the paper. The bench is smartly covered in white leather, and the effervescent wallclock is mirrored. The other three views are of a Modern bedroom, all "done with mirrors." The wallpaper is Chinese in inspiration, and is white with a delicate, pale green bamboo design. The carpet is silver-gray, and the draperies and bedspread are of eggshell ribbed satin. The dressing-table alcove (below) is quite dramatic, with its corrugated mirror walls and door-frames. The dressing table itself is of white leather and crystal; while the bed and commode repeat, with sumptuous effect, the mirror idea. All very serene, salubrious and solacing to the city-worn spirit.







Photos by F. M. Demar







THE long *vestibule d'entrée* houses much of Madame Rubinstein's distinguished collection of Modern and African art. On the walls also hang paintings by Picasso, Dufy and Marie Laurencin; and there are sculptures by Brancusi and anonymous Negro and Egyptian artists of primitive persuasion. The rugs and upholstery come from the looms of Madame Cuttoli. Photo by Dora Maar.

## RECLAIMING A SEVENTEENTH CENTURY PARIS HÔTEL

By LEO RANDOLE

IT is no longer in the spirit of compromise to the Modern or the Antique that the modernization of past periods is being done today. In bringing the periods together, it is in terms of affinities, rather than those of compromise, that the modern architect and decorator seek to express themselves. In order to understand these affinities and in defense of the Modern, it must be said that, since undergoing a process of stylisation, the Modern has reached a purity that puts it on a par with the best examples of past periods. In other words, it has attained the stage of classical forms, and this means that its very affinities may be found in the classical styles of such diversified periods as the various Louis Kings, the restrained English Regency, and, now that it is suddenly a style fit for revival—the grotesque Baroque.

An excellent example for affinities between the classical Modern and Antique is the seventh century French house, recently modernized by the distinguished French architect-decorator, Louis Sue, as the Paris residence of Madame Helena Rubinstein. One may note the amusing coincidence of a house built at the time of Louis XIV, by the King's architect for the King's provost of merchants, and becoming in the Twentieth century the home of a princess of industry. For more amusement, one could imagine the bewilderment of Nicolas Hesselin and his architect Le Veau, were it possible for them to penetrate into the rebuilt house, through the beautiful, classical Louis XIVth door, originally built by them, which Louis Sue has had the good taste to leave

intact. For as soon as they would enter, they would face the bizarre treasures gathered by its present owner. And the canvasses and sculptures of Picasso, Brancusi, plus the Negro and Egyptian primitives, would be a great shock to two gentlemen of the Seventeenth century who believed that La Chine lacquer and silks were the quintessence of exoticism. But, from all the windows would be visible their old Paris; and by way of a complete shock absorber to Modern art, they would see, closer than ever, the church of Saint-Louis-en-l'Île where they used to pray.

One of the most interesting tasks accomplished by Louis Sue is the modernization of the Seventeenth century dwelling. To this new, ultra-modern house, from ground floor to the roof, and out of every window, corner and court, he gave the precious panorama of old Paris. The house opens wide on the entire Ile Saint Louis, and the divers sights, including the Seine, the Jardin des Plantes, Notre Dame and the Eiffel Tower according to the architect's intent, appear as if "poised" on the panorama.

One is apt to reflect that it is only natural that roofs would have panoramas. After seeing Louis Sue's plan for the roof of 26, Quai de Béthune, one realizes that panoramas do not exactly fall from the skies, but are at their best when carefully planned. The roof of Madame Rubinstein's residence is built on horizontal lines, so strictly carried out that nothing clashing or obtrusive to horizontal optics is allowed to interfere with the plan. The vine-



covered walls and the thick *verdure*, evenly clipped, comply strictly with this rule; and by this rule also abides a sheltered dining room with mirrored walls reflecting the panorama.

Outdoors, close to this dining room and in no way interfering with the horizon, is an open fire and a graceful statue concealing a dumb-waiter. Classically modern is the roof's dining-room furniture of wrought iron and its ceiling of glass briques. Eliminating a radiator, the heating is produced by a new English process, through the floor. But, for the delight of day and night, is the roof's *pièce de resistance*, a pool with fountains built directly over the living room. It is especially effective at night in the indirect lighting bordering the pool when the fountains are playing. A feat of modern engineering, this pool holds four thousand gallons of water and weighs about seventeen tons. It is natural that, after giving so much care and thought to the roof, the architect would not wish it to be overlooked. The best way of calling attention to it was to emphasize the stairs that are leading to it. Dubbing these *escaliers de parade*, Louis Sue placed the spiral stairs in the living room. And to attract still further attention, he decorated the corner of their starting point with four long and narrow panels of white satin by Halicka, who with delightful modernity depicted Parisian scenes in a Japanese manner.

An important collection of modernists was also a matter of grave and interesting concern to the architect-decorator. Whether pictures should serve as accessories to rooms, or vice versa, was a subject of reflection. Having a collection on hand that dynamically asserts itself with such

LOUIS SUE, ARCHITECT AND DECORATOR



ABOVE: Constantin Brancusi's great sculpture, "Bird in Space," is poised in a window that looks out across the courtyard to the ancient church of St.-Louis-en-l'Île.

individualists in color and rhythm as the powerful Picasso, Dufy, and Laurencin, left no doubt in Monsieur Sue's mind that room and space should be subjected to them.

Something else had to be thought of. There exist two distinct types of collectors. The bashful, who hide their treasures, and the exuberant ones. Madame Rubinstein is too sincere a friend to living artists to belong to the bashful category. Thus, the architect felt it as a duty not only to house at their best and most artistic manner, the collector and her collection, but above all to put in constant display before its owner the art which she collected with such joy and such sure discrimination.

That Madame Rubinstein's collection, together with paintings and sculpture, also includes modern decorative arts has been of considerable help to Louis Sue. In addition to being an architect and decorator, he is also a painter of talent and a pioneer in the field of the modern design, therefore no one could better appreciate a creative piece of decorative art or give it better value. In the entrance hall, or, as the French call it, *vestibule d'entrée*, which he tried to keep as light and neutral as possible, the rugs and the covering of (Continued on page 32)

A SMALL dining room has been placed in a passage connecting two wings of the house, and has crisp wrought-iron furniture and a ceiling of glass briques. The mirror on the end wall effectively increases the length of this cool, semi-outdoor spot.

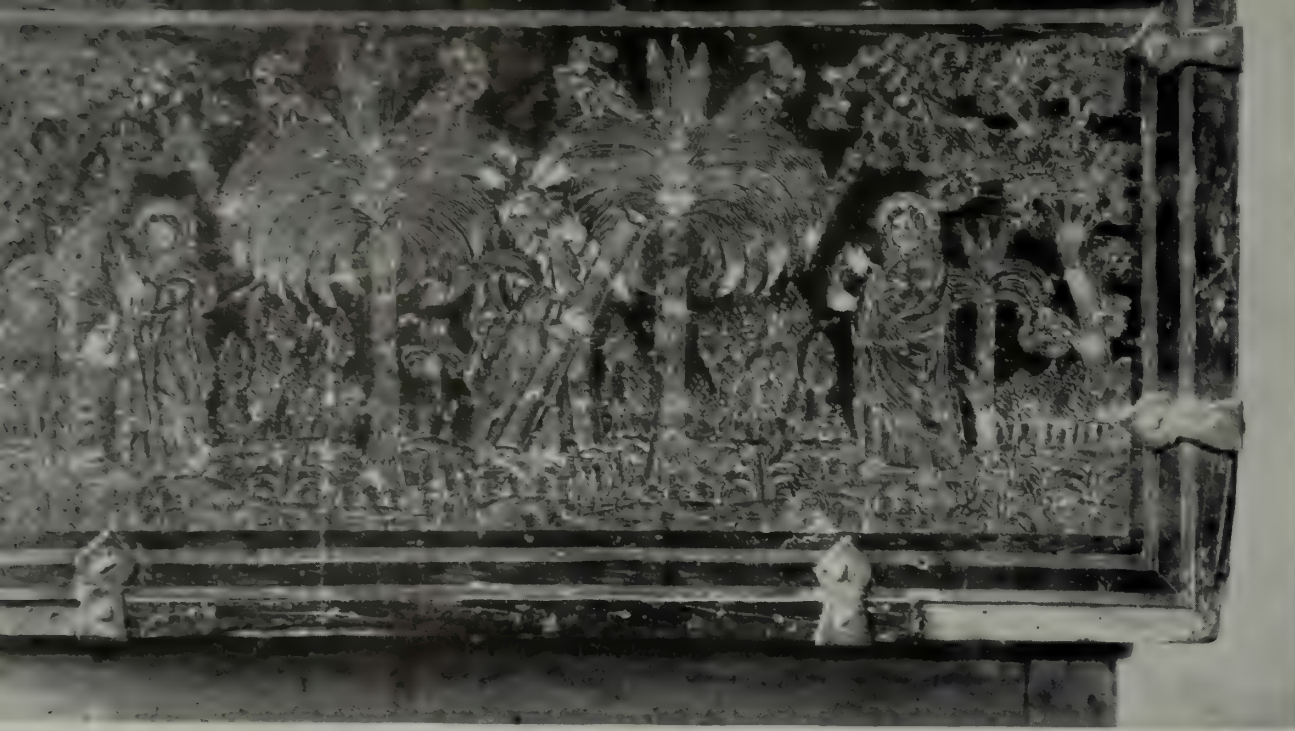


# WHAT OLD MEXICO HAD TO SAY

Handicrafts of the 17th  
Century

By

KATHARINE MORRISON KAHLE



THIS early 17th century Mexican chest has a delicately engraved wood design, with "Christ in the Garden" for subject. All the chests on these pages are to be seen at the Mexican National Museum in Mexico City.

THE title *caja* is used to designate all manner of Mexican boxes. And it is a broad term; for in Mexico, as in Spain, whence came so much inspiration for things Mexican, the box seems to be almost a *pièce de résistance* of both the lay and ecclesiastical household. There are little boxes of every size and type of decoration, little jewels of beauty which may sit on a table or in the deep recessed window sill. *Baul* is the word used to distinguish the large chest or trunk, but the true beauty and dignity and importance of the Mexican chest is expressed in the word *arca*. *Arca* is a word that touches our imagination, and pictures of old and romantic coffers, present themselves;—the simple chest of The Cid with its iron straps, the Gothic chest with painted Heraldic designs, the *arca* covered in velvet or leather and studded with a pattern of nails—wooden trunks with Mudejar incised decoration, and Moorish ivory inlay.

While many chests may have come to Mexico with the first Castilian families, it is more than likely that those remaining today came as church property or were made in Mexico by native workmen from a foreign model. In the Sixteenth and Seventeenth Centuries in Spain, every church possessed in its sacristy at least one carved or painted and iron-mounted chest. And today when we see old chests in the sacristies of such ancient and rich churches as the Seminario de San Martin at Tepozotan and the Convent churches of Santa Clara and Santa Rosa de Viterbo built at Querétaro in the Seventeenth Century, it seems logical to believe that the chests date from the completion of the church itself. It was a long and dangerous journey from

Spain to Mexico even as late as the Seventeenth Century; and, while the zest of new scenes led the adventurous to distant shores, such cultivated men as architects and artists remained in Spain, and for the most part Mexican churches were planned and built by the Friars and native workmen, or by a second generation of Spaniards born in Mexico. Since ships were small, it does not seem probable that the sacristy chests for the numerous convents and churches of Mexico were imported from abroad, but instead that they were made by the same workman who carved the columns or the tall *tenebrario* which held dozens of candles before the newly dedicated altar. And perhaps Tresguerras himself made the chests which still rest in the sacristies of the churches which he designed and whose murals he painted.

When we view these Mexican chests, we immediately sense something naïve and crude and strong in their workmanship that makes them more at home in their setting in Mexico than in the environment of the grand *arcas* of Seville. Yet the construction is similar to that of the Spanish *arca*. The majority of the tops are rounded or lifted into a hipped roof, in contrast to the Italian, French and English chests, which generally have flat tops. Then too, iron plays an important part in the construction, as well as in the decoration, of the Mexican chest. Iron hasps, straps and locks are an integral part of every Mexican chest; and the beauty of the elaborate locks recalls the workmanship on the iron traceried chests of Gothic Spain. Indeed, much of the carving seems to be a heritage of the all-over patterns of iron work. There is an absence of the strong horizontal borders that characterize the Italian *cassoni*, or of the marked vertical panel divisions of the French *coffre*. Instead, the divisions are made by borders which mark the lines where iron straps bound the old coffers of Spain.

The motifs of design on Mexican chests are adapted from foreign sources. In the Colonial chests, Renaissance motifs from Spain and Italy,—the acanthus, the shell, and the introduction of the coat-of-arms, are the most important. Geometrical designs of Mudejar origin mingle with these other motifs, both in the carved chests, and in the inlaid bone and ivory chests made by Mexican workmen of Querétaro.

The general type of decoration on the painted chest resulted from outside influences, but the motifs themselves are often taken from the contemporary Mexican life of a particular household. The flowers



THE *caja* at the left has a red and black lacquer design of marked Oriental influence. It dates from the first part of the 18th century.



depicted are those of their patio gardens and the figures are often portraits of members of the family for which the chest was made.

In the carved wooden chests illustrated there is a delightful mingling of Spanish Renaissance scroll design and the old incised geometric patterns of Mudejar influence. The designs flow continuously from one part of the chest to the other, often disregarding the structural divisions.

The design of the red and black lacquered chest has ancestry in Persian pottery and painted decoration, and its carefully laid out geometric divisions make it strangely akin to the studded chests of Spain. But its coloring and workmanship are essentially Mexican, for it is the same lacquer process that decorates the bowls of Urupan.

A delightful fancy has painted ladies in voluminous skirts, flowers, animals and elongated fish around the sides of another lacquered box. One of similar design, but of more definitely Oriental influence, is in the exhibit of Mexican Arts which was sent out by the American Federation of Arts. A humorous little scene of two boys riding spirited horses is naïvely painted upon a Nineteenth Century chest, which has much in common with peasant chests of Europe and which may have been made as a dowry chest.

The chest engraved with the scene of Christ appearing in the garden follows the tradition of the type of Italian *cassoni* whose front panel holds a painting depicting a religious or historical scene. The delicacy of the workmanship on this chest recalls that of Mexican feather or straw Mosaic, yet the general conception of the subject is well suited to the side of the space. There is no perspective, and a primitive mind has conceived birds the size of Mexican eagles which are a dominant part of the design.

The international influence show both in the structure and ornamentation of the Mexican chest makes it a ready ally of the decorator, for it may be harmoniously introduced into many rooms. The carved wooden chests might well be used as a part of an Italian, Spanish, English, or Renaissance scheme of decoration, while the painted or lacquered chests would be consistent in the simpler types of Eighteenth Century rooms of various countries. Indeed, such is the decorative quality of a painted chest that it will add color and interest to any room, and the whole tonal scheme of a room might well originate in the colors found upon a Mexican painted chest.

There have been legions of old Mexican chests; and, although revolution and inquisition have destroyed many treasures, there are many left today; and whatever the for-

eign influence noticeable, there is always an individuality of design or workmanship which gives the stamp of Mexican creation. While the materials and conception are humble compared to the carved *cassoni* of Italy or the elaborate *arcas* of Spain, there is ever an interesting primitiveness which makes the Mexican *arca* a distinctive contribution to the decorative arts of the world.



TOP to bottom: The arrangement of the design of this beautiful old 17th century *arca* suggests an ancestry of chests held together by iron bands.—Below this is another chest of the same period, illustrating the remarkable mingling of Moorish and Renaissance motifs in Mexican handicrafts.—The chest at the right was probably made in the 19th century. The story of the deeds of two foppish young horsemen is picturesquely painted on the front panel.







## at the top of the POCONOS

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## MAYTIME GARDENING

(Continued from page 12)

and until they come up and I can see where they are. I don't bother the weeds for fear I'll have bare spaces where I want poppies. But now that the annuals are up, I won't pull weeds in dry ground for fear of disturbing root systems.

Of course, all flowers from broadcast seeds come up too thick. They must be thinned ruthlessly. Poppies should stand at least five or six inches apart to make good blooms, and surely nothing is lovelier in mid-summer than a display of delicate pink, white and salmon annual poppies. As soon as they have bloomed, I pull up the whole stalk, leaving only half a dozen to ripen seeds for another year. There are thousands of seeds in five or six seed pods. I have one glorious double, pink poppy, seeds of which were sent me from a garden I loved long ago in Texas. Every Fall I save its seeds for my own and my friend's gardens, and every July I am glad I did.

Most of the daffodils are in. On the lawn they will be allowed to ripen until their stems and leaves are yellow before the grass is cut. I can't be bothered about the ragged look, for all the lessons I learned at Rutgers. I think it is nice to see those stalks storing

up their sugars and starches for next year's blooms, finishing up their life cycle.

Besides, Nature is not interested in neatness. The old lady is not prim.

It is now time to set the lovely tuberous-rooted begonias into the shady spots of the garden. The roots were started in mid-March in a deep flat of sand and peat moss. Now they will go into garden soil which is a little on the heavy side, in a place that has sun for less than an hour a day.

These begonias were favorites of our grandmothers, but twenty years ago they fell into the hopelessly "old-fashioned" class for faddish gardeners. Lately they have been staging a comeback, and right now are highly regarded by the snootiest growers of this countryside. Of course the varieties offered today are bigger than Grandmother had; and you can get them frilled and crested as well as single and double. My own favorites are the camelia-flowered types: no Park Avenue florist can offer a more exotic looking flower than can be grown in the simplest garden. The bulbs are not hardy, but should be taken up in the fall and stored exactly as gladioli and dahlia bulbs are. Except for the start in sand and peat moss, they are no more trouble to grow. Plus which they give

Commerce of the State of New York, and many other public organizations. He was born in New York and educated at the Charlier Institute. As a boy, he gave evidence of executive ability, and determined to become a financier. In 1880, he entered the firm of Leopold Cahn and Company. In '92, he became the head of the company, and changed its name to J. S. Bache & Co. With all this immense business interest, with his hours given to art collecting, Mr. Bache has not forgotten the more tragic side of life, and has kept himself closely in touch with people who have needed him. He has founded the Orphelinat Jules Bache at Brv-sur-Marne in France, for the care of the orphans of French soldiers killed in the World War. He is a life member of the Canadian Branch of the St. John Ambulance Association of the Order of the Hospital of St. John of Jerusalem. His interest in art goes back many years, and he has made an intensive study, here and abroad, of great paintings and sculpture, and is today considered an authority in this

glorious color to those difficult shady spots in almost every garden.

This week I've left the bugs and the weeds to their own prosperity several times to drive seven miles over to Greenfield Hill to see the dogwood display. I've seen the cherry trees in Washington in all their glory, but that spectacle is pale and washed out, it seems to me, beside those trees on Greenfield Hill. I think it is a splendid thing that Westport is starting its own dogwood show in honor of Mrs. Hitchcock. No monument short of something like the Parthenon could be so beautiful as Crosshighway will be in a few years.

One of the tragedies of my garden this year is the apparent death of a tree wisteria that was a birthday present last fall. It was bought for a handsome price from a very fine nursery and planted with great care. But something went wrong somewhere, and the middle of May finds no green growth on it. I'm afraid I'll have to replace it, for I hanker greatly for a tree wisteria in the exact spot where this one is. In full bloom they have a grace that enchants me, and the fragile scent of wisteria across a lawn

field. The now famous Bache Collection is his own home, filled with souvenirs of the beauty that he has found in life. The house and all its fittings have been given to the City of New York for the benefit of its people. It is to be known as the Bache Collection, and can be seen without red tape by applying by letter to the custodian, Mrs. Mary Duggett Benson.

What Mr. Bache has done for art here and abroad, and the kindness of his heart and his care of the needy have been recognized by the different nations as follows: He has been made a Chevalier of the Legion of Honor of France, Cavalier of the Order of the Crown of Italy, Cavalier of the Order of Isabel la Catolica of the Kingdom of Spain, and Cavalier of the Order of the Crown of Belgium. Here in America, we have no state decorations for those who have made great gifts to the people. We have only appreciation, profound and lasting, to offer Mr. Bache, who has made such rare enjoyment possible for so many people.

is one of the reasons for living from Spring to Spring.

The intermediate irises are coming into bloom, and every morning I take my second cup of coffee with me for a stroll through the tall iris beds to watch the buds pushing up between the tall green leaf spears. The iris is just about my favorite garden flower, and it is the only one I'm impatient about.

I'm willing to wait for roses and delphiniums and Madonna lilies and asters and Canterbury bells, but it always seems to me that iris buds take much too long to begin opening. One of the garden pilgrimages I'm very faithful to is the June visit to the Bronx Botanical gardens when the iris display there is at its best.

I come back with a notebook filled with names and descriptions of new beauties I covet, and when August brings the catalogues from the iris specialty houses, I wish for a bank to rob safely, and for acres of ground so that I can have every one. Usually I darn old stockings and let my hair grow too long for decency so that I can buy half a dozen new rhinomes, anyway.



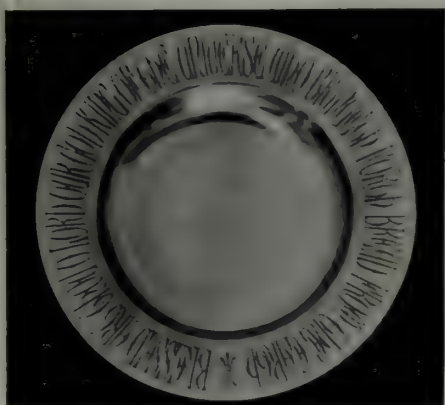
# TALKING SHOP



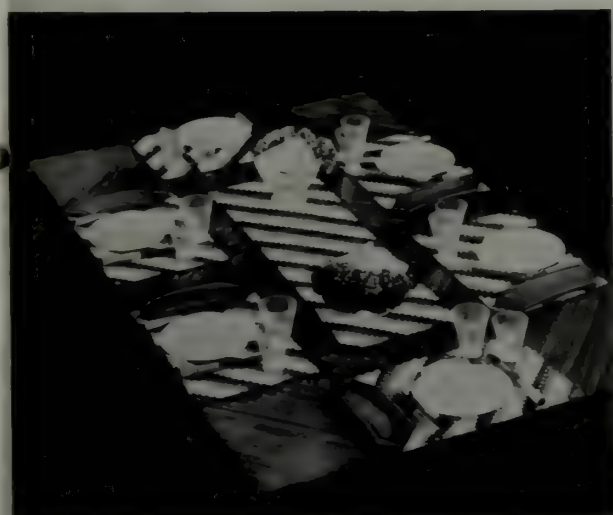
**M**OVING to the country for the summer generally means doing something about the nursery to make it as fresh and gay as the rest of your house. And wall-paper's a good thing to begin with, wall-paper with a bright, ingenious pattern, such as this washable one, called "Playland," in red, white and blue. The price is around \$2.50 a roll. Imperial Paper and Color Corporation, 515 Madison Avenue.



**T**HOSE who especially value fine porcelains will literally lust for these Wedgwood pieces in black basalt, both modeled by John Flaxman, circa 1780. The urn is gracefully encircled by figures of the Nine Muses; while the flower holder portrays a pair of sacrificial Vestal Virgins. Josiah Wedgwood & Sons, Inc., 162 Fifth Avenue.

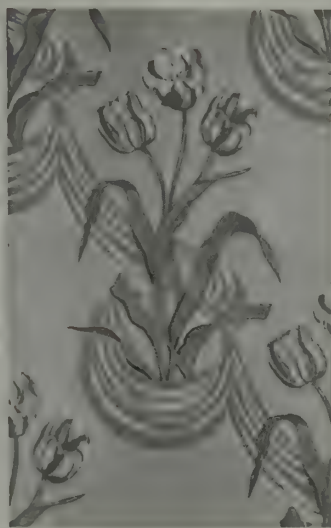


**S**OMETHING quite unusual for your more ceremonial moments is this pewter bread plate ornamented with Gothic engravings on the rim. The appropriate text quoted says: "Blessed art Thou, O Lord our God, King of the Universe, Who bringeth forth bread from the Earth." It costs around \$30.00, and comes from Rebecca Cauman, 126 East 59 Street.



**A**NOTHER sprightly item for your country house is this hand-crocheted doily set for summer luncheons or informal dinners. It comes in such heartening tones as wine, rust, blue and gold, and has a thirty-six inch center-piece and eight napkins to match. The price is pretty cheerful, too, being only \$12.75. Maison de Linge, 290 Park Avenue.

—A. H. C.



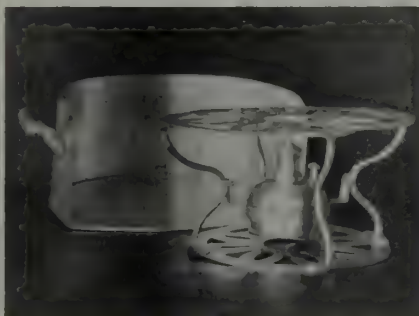
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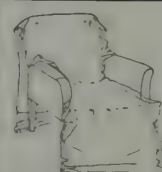
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## RECLAIMING A SEVENTEENTH CENTURY PARIS HOTEL

(Continued from page 27)

the chairs and the sofa were especially woven at Madame Cottoli's looms.

These are the same looms from which came the sensational tapestries designed by Dufy, Picasso, Braque, Leger, and Rouault, and exhibited not so long ago by the Bignou galleries in New York. Parchment is used for the other pieces of furniture, and for the columns with their indirect lighting. The curtains throughout the house, pale blue and vivid red, are from the talented designer of modern textiles, Madame Paule Marrot. The general color scheme being chalk, beige and gray, in other words intentionally dull and noncommittal, works wonders as a background to the lively palettes of Dufy, Picasso, Laurencin and other modernists. In this room, a touch of relief to the light and dull atmosphere is a curtain of wrought iron that may be rolled up like a shade.

The important part that wrought iron plays in modern decoration, is also seen in other rooms, as for instance, in the simple and very charming dining room built in the gallery connecting the two wings. A

## SHERATON PERIOD FURNITURE FOR THE SMALL COLLECTOR

(Continued from page 23)

hinged "sham drawer front" is pulled forward, the leather-covered writing bed mechanically rises to a convenient slope. On releasing a bolt at the back, a nest of pigeon-holes and small drawers rises to view on a smoothly working spring attachment. This piece, which realized 150 guineas, exhibits the quintessence of the *multum in parvo* furniture of the true Sheraton period with the associated name of Thomas Shearer.

The chairs of the late eighteenth century and early nineteenth may be divided into three main phases: (a) in the exclusive use of mahogany, where the wood, with its delicate handworked, molded, carved and turned details, is everything; (b) in the use of

great many glass briques have been used for the ceiling and the doors are entirely mirrored to give perspective. Done in antique furniture, but assembled in a modern way of treating space, perspective and decoration, are the other important rooms at 26, Quai de Béthune.

There is a fascinating Second Empire bedroom of mother-of-pearl furniture, with overstuffed wall coverings of yellow satin and gold braid. Once this bedroom was the bridal chamber of one of the princes of Guise, the Duke of Montpensier, who married a Spanish princess of royal blood. To the Second Empire also belongs the upholstered furniture of green satin in the living room. There are Venetian mirrors on the walls, Louis XIVth cabinets of painted wood, and cabinets of ebony and mother-of-pearl. In another room, the walls are entirely covered with paper panels dating from the French Restoration period of 1820, showing the quaint street scenes of Lyons. The library is of oak that has been modernized through a process of sand engraving. And, as one would expect, the bath room is ultra-modern, with its walls covered with a plaque of enameled brass of silvery tone. Silvery, too, are the tub and basins, while the windows are of cut glass.

home-grown woods, mainly beech, with surface paintings, along with imported satinwood delicately caned or upholstered in silken stuffs and needlework; and (c), at the turn of the century—"late Sheraton"—, in a reversion to mahogany treated with near-Eastern motifs suggested by the Napoleonic wars, or details of neo-classical architecture.

At the Victoria and Albert Museum, there is a whole suite of painted Sheraton furniture, bedstead included, which once belonged to David Garrick. Such painted furniture is by no means rare; but, unfortunately, the painted decoration is generally much the worse for wear.

Mahogany is among the most durable of woods, and its color tone improves with age. It is no uncommon thing to find late eighteenth century mahogany dining chairs in practically as good condition as when they left their makers' hands.

## ANTIQUES FOR THE HOME

(Continued from page 3)

cause of its size. Commonly, these balloon clocks are twenty inches high; here we have one no more than eight inches. Probably these balloon-shaped clocks were the precursors of the American banjo clock. However that may be, it is a delightful, modest little thing, and Ackermann can show you many other small examples in Queen Anne, Sheraton, Chippendale, Hepplewhite, Regency, in almost any wood you can think of—mahogany, satinwood, rosewood, walnut, or pine.

A really amusing set of shelves on a table comes from Victor Leopold's, one of the shops specializing in so-called "modest" pieces which are perpetual sources of joy to the antique-lover. The table is pleasantly sturdy Chippendale—a country wench of good breeding. It is low enough to take its place as a dressing table or beside a sofa, independent of the shelves now combined with it.

These shelves could be adapted to many uses; as a cellarette, for instance, they would readily hold decanters and glasses. There are three, each a little shallower than the one below, and the doors pretend to be books. The pretense is an honest joke, for the books have no fake titles and are all the same on each shelf. They are very military indeed, with symbols taking the place of titles, one for each shelf—a cannon on one row, on the others a field piece and a warship's gun on its rolling carriage.

On the top of the shelves, Leopold has placed a pair of French pottery partridges in blue and grey, their backs pierced for flowers, while on the table are English glass decanters and a French porcelain box from Sèvres, white with mulberry decorations.

A small paneled room, designed and made in the days when the 18th century was young and Louis XV was king of France, comes from Robert Abel. Only thirteen and a half by eight and a half feet, and nine feet high, this simple and charmingly characteristic room, which came originally from a French château, might readily be incorporated into a larger room, supplemented by wall-paper panels of appropriate design. There is also an alcove, outside the boundaries of the photograph, as wide as the room and four feet long.

The mantelpiece, which is not an integral part of the paneling, is Louis XV Provincial and fits well, both as to size and style. A generally French feeling has been retained in the furnishings, with the walnut commode of the period, the

nice little Directoire chair, and the Louis XV mirror conforming in effect to the molding of the panels.

The room, as we see it here, is perhaps too crowded for a home, but that is almost inevitable when a room is set up and furnished for show purposes. This method of displaying antiques, both furniture and decorations, seems to be gaining in popularity among dealers. It cannot be too heartily applauded; antiques, and indeed all furnishings, should not be crowded into corners or regimented in stiff formations if they are to be seen at their happiest.

Henry V. Weil is a connoisseur of American furniture—one of the old guard, who has not been swayed from his allegiance to American cabinet-makers, let the winds of fashion blow where they may.

The lovely little work table which we show was made, possibly by MacIntyre, in Salem at the end of the 18th or the beginning of the 19th century. As the top is twenty-two by seventeen inches, and it is twenty-eight inches high, it is just the size for an occasional table, if not put to its intended use. Though, if I may humbly say so, I should think even an ultra-modern lady professing a horror of needles and thread might be inspired to miracles of what used to be generically called "millinery" by this delightful piece.

The modeled reeded legs lead the eye easily to the delicately fluted apron corners; the keyhole is ivory and the handles are the original "lion and ring."

A rare and curious item from Elizabethan times has been brought to light and is now at Peter Guille's. This is a Cup and Cover made in London in 1577, probably the work of the well-known silversmith, John Harryson, for it bears the mark "I. H."

It is an elaborately chased and decorated object, consisting of a cover, a frame, side-straps, and footpiece of silver gilt, holding a coconut, also richly chased. One may guess that this coconut was brought from the East by Crusaders, for it is carved in three panels showing scenes from Biblical stories, medieval battles, and historical incidents of those times.

A figure of Cupid tops the cover and the frame-band is chased in typical Elizabethan style with scrolls and birds. In order not to destroy the surface by soldering, the mount or bands were fastened by pins after the shell had been put in place. Statuesque female forms decorate the side straps, and another typical Elizabethan touch is shown in the masks on the base.



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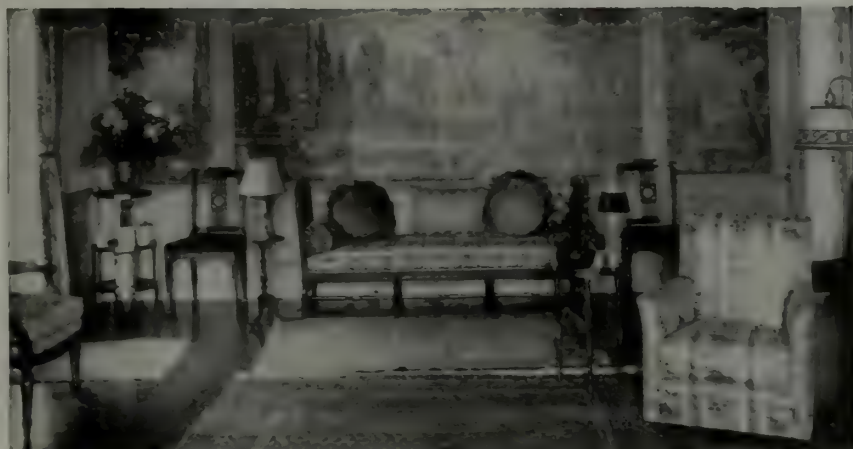
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Walter Beebe Wilder

## A WORD ABOUT JULY

**W**HEN the present owners of ARTS & DECORATION took the magazine over, it was decided then and there to adopt an eleven-issue schedule, omitting July and publishing August late in July. This decision has proved eminently satisfactory, and has become a definite procedure with the magazine. And, as summer approaches, we are more and more convinced of the wisdom of this idea. It means added time to make out the summer and fall issues, it means easier work for editorial and advertising staffs, and we hope it will mean that our readers will miss the July issue very much and be doubly glad to see August, which will have been prepared with less effort and greater pleasure than is usual with editorial work in the summer months.

You will receive the August number late in July, just when you are beginning to think of planning fall changes in your home. The magazine will come out late enough to allow us to tell you something of what the trend of the decorating world will be this fall, and early enough to get the news to you a little ahead of anyone else. This issue will bring you word of interesting changes in decoration, of the latest fashion in furniture, and all the bright-colored, gay accessories that the home needs in the fall. We intend to make it a very vital publication, and one genuinely important to every home-maker, one which no lover of real beauty and comfort in the home can afford to miss.

Of course, each subscriber to ARTS & DECORATION will have the subscription advanced one month, so that the full twelve numbers will be received; and they will be the richest summer and fall issues, we believe, that we have ever published.

*The Editor.*

# ARTS & DECORATION

Volume XLVIII

June, 1938

Number 4

Mary Fanton Roberts, Editor

Heyworth Campbell, Art Director

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By MARTIN KAMIN

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### LET GOD DO IT

By Wentworth Byron Winslow

"Though written by a Christian Scientist of long standing, this book contains food for thought for those of any or no religion. Anyone reading 'Let God Do It' with an open mind cannot fail to profit."—From a review. \$2.00

DODGE PUBLISHING CO., 116 E. 16th St., N. Y.

ROSES OF THE WORLD IN COLOR. By J. Horace McFarland. Illustrated with color plates. 296 pages. Houghton Mifflin Company.

Carping critics protest that the rose plant is an unsightly thing. Nor, in truth, can one say that it is, of itself, a beautiful object. But consider how faithfully and amiably it sets about its job—that of producing rare and miraculous blooms. Consider, too, the infinite variety of its product. Do you like pink? Then see what delicate pinks are here presented to your eye. Do you prefer the more stolid crimson? Then see what a vast range of shades you can feast on. What shape do you like—what size? But mention your whim, and there is almost certainly a rose to satisfy it.

And do not overlook the fact that roses can be used to enhance the largest garden—and the smallest. There is no garden, be it ever so small, that will not be able to take a number of roses—even to several types. One can cut and then come and cut again and each new shoot will produce its own new bloom.

Now the rose is not a finicky sort of plant. Given a reasonably deep bed, with sunshine a few hours out of the day, it will reward the meagerest amount of attention very handsomely. However, for those who wish to engage in the adventure of rose growing, there could scarcely be a better mentor than Dr. McFarland. For more than fifty years, he has grown roses with the whole-hearted devotion of an artist. His garden at Breeze Hill is known to all who have been initiated into the mysteries of rose culture.

In the book under review, he has assembled the results of his observations, commented upon the types best suited to its climate, and given simple directions for their care. He has also given a brief survey of rose history. It is, all in all, a beautiful and fascinating book.

BACKSTAGE WITH HENRY MILLER. By Frank P. Morse. With an introduction by George M. Cohan. Illustrated. 288 pages. New York: E. P. Dutton & Co.

Just slightly more than twenty years ago—April 1, 1918, to be exact about it—a double première took place. The play was "The Fountain of Youth" by Louis Shipman. And the play marked the opening of Henry Miller's Theatre. Although the plan originally was conceived in the offices of William A. White and Sons, a real estate firm, when Henry Miller was brought into the plan it no longer remained a real estate enterprise with the name of a theatrical celebrity tacked on. It became, instead, in all reality, Henry Miller's Theatre and the embodiment of all that Henry Miller believed a theatre should be. In this quiet Georgian structure taste and harmony were everywhere evident. Garishness was absent, and comfort and satisfaction were in the very atmosphere. It was, and still is, a fitting tribute to one of the most outstanding men in the American Theatre.

Oddly enough, though his record as both actor and producer is a noteworthy one, this book is the first to deal with his life or work, since his death some twelve years ago. Usually theatrical reminiscences begin to pile up around an actor even during his life. And, fortunately, this book is rather more than the repository of hushed adulation or noisy anecdote that

generally clutters up the shelves of theatrical libraries. Mr. Morse, as the intimate and trusted adviser of many years, was able to know what Henry Miller was trying to do, and how well he succeeded.

He tells us that his life was not a particularly peaceful one, but was marked by struggle and accomplishment—defeat and victory—through those years when the American theatre was striving to come of age. Through birth and training, Miller was particularly adapted to survive and grow in that raucous period. The Miller family is one of the oldest in theatrical history. And Henry Miller, besides being to the manner born, came all the way up from vaudeville and stock, through legitimate acting to producing. In the course of his rich and varied life, he made and lost several fortunes; but when he died he was in the very forefront of his profession. His good taste and the clear understanding he had of the authors' intentions were evident in every play he put on. Mr. Morse is to be congratulated upon having done something that was long overdue, and for having done it in the spirit of his subject.

THE ART OF GLASSMAKING. By Sidney Waugh. Illustrated with photographs. New York: Dodd, Mead & Company.

Glassmaking is one of the oldest arts in the history of man's culture. The exquisiteness of this fragile thing has intrigued collectors throughout the ages, and has attracted some of the finest artists the world has known into its field. Almost every quality that glass possesses is the result of ages of experiment in the glassmakers' furnaces, vitalized by the imagination of the artists themselves. But in spite of its antiquity, it came of age early. Two thousand years ago, glassmakers were working with the same tools and in the same manner as the "Gaffers" of today. It is the one field that mass production has not been able to make over into the modern image of haste and waste. As for design: that has become more chaste and true to material than any of the other arts. Nor have we seen the end yet. The possibilities of glass and the range of its extension into man's everyday life has been explored only near the surface. As time goes on, we are becoming more fully conscious of its remarkable uses.

For anyone interested in the processes of the production of hand-made glass, this little book will prove as fascinating as it is invaluable. Sidney B. Waugh, who has achieved prominence as an American sculptor, is probably one of the best men fitted to do the job. His work in the field of glass designing has set him in the foremost ranks. The photographs, which illustrate every step of the process by which hand-made glass is turned out, are clear and to the point. For that the credit must go to Mr. Robert Yarnall Richie. This little book is, on the whole, a very successful bit of collaboration.

ISLAND OF BALI. By Miguel Covarrubias. 417 pages. Illustrated by the author and with an album of photographs by Rose Covarrubias. New York: Alfred A. Knopf.

This new book by Miguel Covarrubias reveals a hitherto unsuspected talent in this young Mexican who has established quite a reputation for himself as painter,

(Continued on page 36)





Can You Identify This Room?

You are accustomed to beautiful rooms, but when you enter one can you immediately identify its period and style? Do you KNOW whether the details are correct? Whether correct fabrics and accessories have been used? No matter how unerring your taste, no matter how natural your appreciation of beauty, your enjoyment of beautiful things will be greatly enhanced by authoritative, expert knowledge.



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## READ THESE

extracts from letters recently received:

"Before closing I feel compelled to thank you for the benefits I have obtained from your course both culturally and materially. My only regret is that I did not take up the course earlier, since I have had to spend several hundred pounds altering mistakes I could not possibly have made with the knowledge gained by the course."

"I take this opportunity to tell you that this course is managed better and is presented in a more interesting manner than any course for home study that I have ever taken or seen."

"Let me mention that I began the course merely as a help in home making. The interesting and clear manner in which the course unfolded has given me instead a hobby of paramount interest."

"This course has been of the greatest value to me in planning our new home."

"I wish to tell you how much I have enjoyed your course in Interior Decoration. Although I did not take it with the intention of applying it to business, the practical knowledge gained will enable me to cooperate in the furnishing of a new home which I am now building. A year ago I could not have done this, but now, I feel with some help I can decorate my home with some degree of intelligence. I thank you for the interest you have taken in my behalf and I shall be glad to praise your course to any prospective students."

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A & D—June, 1938





See article on page 17

## A Modern Hanging Garden

THE hanging balcony, which is so typical of California architecture, is shown above at its highest point, with the old Spanish tile roof drooping over it, and the flower pots suspended in cast-iron brackets. Underneath, it is supported by wooden timbers, and there is a spindle rail of wood. This house was designed by one of California's greatest architects, George Washington Smith; and is at present the home of Mrs. Smith. Photo by Jessie Tarbox Beals.





AN outdoor dining group of reed and rattan, very fresh, attractive and rather tailored in design. The table is becomingly glass-topped. W. & J. Sloane. Photo by Robert M. Damora.

## THE NEW FURNITURE FOR OUT OF DOORS

By ANNE GARTH

NOW the limits of a home are no longer four walls. Our personal horizons extend to the furthest blade of grass we can call our own. And the summer furniture makers have done as much as the seed catalogues to bring this about.

They have tempted us with symphonies in wrought iron and glass, in reed and rattan and bamboo. They have thought up outdoor living rooms and outdoor dining rooms

and outdoor breakfast rooms to give our homes greater scope. They have added cushions or specially curved backs to make us comfortable. They have used courage and great creative imagination in design. And they have brought a certain glamor to our backyards by enabling us to furnish them, not too expensively, like the second act setting of a Lonsdale play.

Now this year, more than ever, the temptations are greater, the designs fresher, and the desire really to make the most of our gardens and lawns is stronger even than usual. For summer furniture has come into its own.

One of the most charming and practical ideas in town is a dining group of wrought iron, painted dark olive



THIS gay, crinolined flower girl in wrought iron will enliven an outdoor breakfast nook, or a corner of your garden. Fill her skirts with the brightest blossoms you can find. She comes from the Ficks Reed Company.





HERE is some highly picturesque wrought iron rusticana. The shepherd and herd motif on the chair-backs gives this group the nostalgic grace of Wedgwood. From Richard L. Sandfort, Inc.



green to blend into the foliage of the garden, and finished with seats and chairbacks of pliant reed. This is a grand idea, combining the simple, modern lines of today's design with the old-fashioned comfort of the wicker chairs which have from time immemorial furnished sunrooms. Another amusing idea is a coy wrought-iron flower girl whose spreading hoop skirt is circled round with pots of colorful bloom. For a sunroom indoors, a breakfast room, or a stone veranda close to the house, she'd be charming. Or try her as the focal point of a group on the far reaches of the lawn, where the planting is mostly greenery.

One of the most effective garden-spots I know is a tiny garden off the sunroom of an estate in Greenwich. The owner, a woman of imagination and persistence, planted the whole thing in petunias—which, though she loathes them heartily, are easy to keep in line. They bloom lustily even through the hottest part of the summer, they're profuse, and even an inexperienced gardener can tell when she plants them just what color they'll turn out to be. This hostess planned her tiny outdoor living room around a color scheme, a sensible enough idea. She would have only those bright deep blue petunias shading up to the intense magenta shades. She built a tiny little pool in the center of her plot, painted it a deep turquoise, and rimmed it with thick beds of petunias. Then she shopped for her summer furniture. She found that white wrought iron looked cooler next to the house than anything else, so that's what she decided upon. And to harmonize with her petunias, she had gay cushions made in mauve and purple and deep bright blue. A little planning, both for floral backgrounds and cushions, can give you as definite and appealing an effect as you have in a formal winter drawing room.

Another unusually attractive setting for summer furniture was done by a friend in the Deep South. Having very little



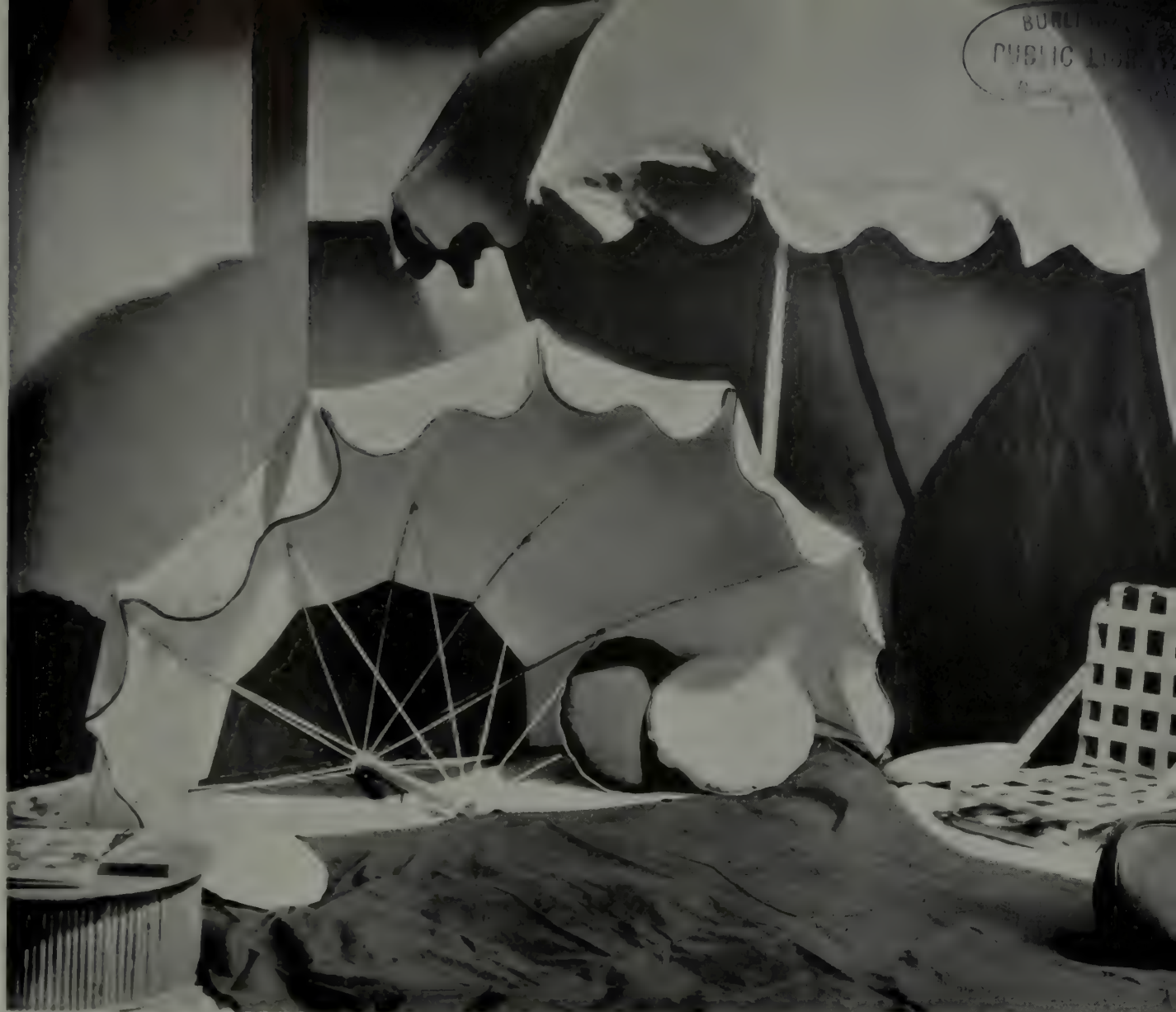
TWO more summer furniture groups from Richard L. Sandfort, Inc. The one above is carried out in a fantastic Victorian feeling. The chairs have delicate Adam scrolls and the glass table is balanced on feathery, though solid legs. The blossom-lined umbrella affords a flattering shade.—At the left is the outdoor living room at its best, with a love seat and coffee table that can stay all summer in the garden. The perky rooster is made of carved wood.





THIS quite regal chair is just the thing for the more elegant type of outdoor living room. The lyre design on the back gives it considerable dignity. Emil Hauser.

SOMETHING new for summer relaxation is the Portarella, which is a flat-backed umbrella with an eight-foot attachable curtain, making it adaptable to countless outdoor purposes. It can be used with or without a pole, and will shelter from two to twelve people. The Portashade Mfg. Co.



money to spend, and having fallen madly in love with one of those luxurious outdoor chaise longues pictured in a brochure sent to her by mail, she set her wits to budget and see if she couldn't manage it. Hers was a house set deep in a velvety lawn, with conventional floral gardens close to the house—but not a smidge of privacy. She wanted an outdoor retreat where she could sunbathe and laze to her heart's content, unobserved by the neighbors and undisturbed by her own household. This was going to be difficult. Casting about for a likely spot, she found a corner near the servant's house, screened by a high hedge, which had formerly been used as a dump heap. A great part of

it was in shade, but the noonday sun carved a wide streak of golden light across it for a few hours a day—enough for sunbathing purposes. And the shade was coolly pleasant for the rest of the day. So she triumphantly set to work. First she secured a wagonload of old bricks weatherbeaten to a soft faded pink in color; these the gardener set into the ground to make a patio floor (the fact that his work was not up to professional par only made its effect the more appealing), gave the whole an aged appearance. She trimmed the hedge and planted a gay little green border of herbs, selecting the few that grow well in shady places. She had the gardener leave a little well about two feet deep in

A BACKGAMMON ensemble for your terrace, lawn or sun-porch. The frames are hand-wrought iron, colorfully decorated with natural-toned bunches of grapes. The glass-topped table is marked out in etched green fields, with green and white points. Hammacher Schlemmer & Co., Inc.



THIS luxurious rattan chaise, with its amusing "baby bonnet" hood, is a necessary luxury for the perfect outdoor living room. It is covered with water-repellent and unfadable fabric, and is light enough to be easily transportable. Grand Central Wicker Shop, Inc.







THIS will be father's favorite outdoor resting place. It is a chaise longue in crisply scrolled wrought iron, with fat cushions and a convenient ottoman. John B. Salterini Co.

the middle of his brick floor. And this she outlined with bright pink geraniums in sky blue pots. The tiny well she then painted the same bright blue, and filled it to floor level with water. Having done all of this for the meager sum of ten dollars, including the cost of the geraniums, she felt that she had salved her budget conscience enough to invest in the chaise, a great double one with rubber tires, so that it can be shifted to get the best light, with bright blue cushions to match her flower pots and a great circle of awning overhead to keep the sun out of her eyes. She had a small bamboo coffee table, a bookcase of wrought iron, her dozen favorite books, one more arm chair,—and presto, she has an inviting retreat to retire to whenever she wishes. She has spent so much time here browning to a crisp, loafing, lazing, sleeping, reading and relaxing, that



even her family now admit she looks ten years younger!

Either of these schemes would be fun to try—the petunia garden or the herb nook. But there are dozens of other enchanting possibilities to make the most of your outdoor living, many garden schemes that don't require special planting.

One of the most useful ideas you can put into practice is to make your outdoor sitting room a part of the house. Plan it so that it connects directly with your living room, sunroom, or dining room, whichever room you use most in summer. If your house is light in color, white or grey stone or wood, you'll find that white iron looks dazzlingly cool and fresh next to it. But if your outdoor pieces are to go against a background of shrubs and plants, the deep green finishes blend into the green of the plants and seem to spring with them from the ground, giving a more casual and attractive effect. White furniture set at the garden's end, far enough away from the house, seems to prolong the hospitality of your home and bring it into the garden.

Nothing is more fun in the summer than eating out-of-doors—whether by sunlight under an awning, or by moonlight and hurricane lamps. There is this year in the shops an unusually good selection of tables. Most of them have practical glass tops, because these are easiest to keep clean, durable, and cool indoors or out. The designs are freer, more plastic, and therefore more attractive than ever before. And wrought iron has been used as freely modeled as though it were wax—in lovely loose Victorian scrolls, in plumes, in scudding leaf and flower patterns too numerous to list. You can have nests of tables, squat round coffee tables, entertaining little cocktail tables, book racks—even a backgammon table with the “board” marked in white on clear glass. One hostess I know gives dinner parties in the garden off her sunroom to startle the countryside, with two enormous refectory tables of glass and wrought iron, flanked with old-fashioned hurricane lamps, the enormous kind your grandmother used. She does everything up *buffet* with one hot dish and a green salad and great platters of cold cuts; and she always has for the final course sherbet or ice cream or fruit served in a great scooped-out cake of ice. If you have or hope to have a glass-top table, do try this trick once.

Chairs have infinite variety and are more comfortable than ever. Hopeful strides have been made in cushions with a better selection of fabrics than you'd think possible, many water-repellent sunfast materials included. Cartride

cushions I find particularly restful; but even the straight padded seats in many of the wrought-iron groups are divinely restful compared to those of former years.

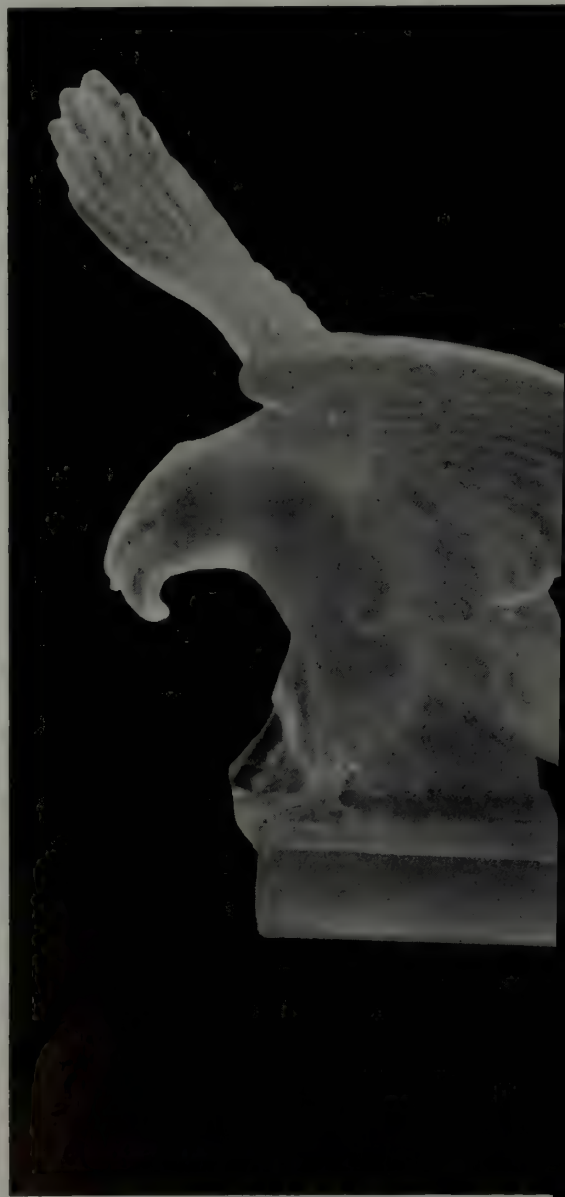
All in all, what with the balmy breezes, the blooming gardens and the engaging new crop of summer furniture—I think the world will live out of doors for the next four months.

A GROUP of pieces of matching design, also from Salterini. The extra little console table is a grand idea, as it can be used to extend the larger table, or separately, for breakfast or lunch *à deux*.





## Rhythm In Glass Ornaments



THESE strikingly beautiful decorative figures in sculptured glass were designed by Frederick Carder, of the Pittsburgh-Corning Glass Corporation, and were shown at the First National Exhibition of the Architectural League. They are executed in a *cerrè perdu* technique; and the glass has the milky, translucent effect of alabaster. Their fluid rhythms and imaginative composition would make them exciting ornaments for almost any style of interior—except, perhaps, the Victorian. The group at the top of the page includes a chanticleer and two geese who have the vociferous look of conscientious objectors; the wide-winged bird below is, of course, an eagle; and at the left is a statuette of a young boy, very graceful, childlike and pensive.





MAY, ARCHITECT

GENERAL view of the hacienda of Mr. J. A. Smith, which is situated on a rolling hill at La Habra, California. The design for this graceful, rambling building was taken from the picturesque old haciendas of early California history.

## A MODERN HACIENDA ON A CALIFORNIA HILLTOP

By ELOISE ROORBACH

WHEN California was just beginning to make history, certain favored men were allowed to climb to the top of the highest hill in their district and, looking toward the four points of the compass, claim for their own every foot of ground in sight! Forested hills, fertile valleys, water courses and even the minerals beneath the ground all belonged to them and their descendants forever more! Their children and grandchildren to this day are legally in possession of great estates acquired in this easy fashion. They are known as "Spanish Grants," and it often took days to cross from one side to the other. Ranch houses of adobe,

called haciendas, low and rambling, with two or three wings forming a patio which served as protection from Indian raids, soon sprang up, generally on the plains or lowest slopes of the hill.

A modern hacienda has recently been built on the lines of the first California houses, but it has many features which give it supremacy over the primitive structures. It is on a hilltop, instead of in a valley. Mr. J. A. Smith, being a man of today, did not claim his estate in the simple manner of pioneer men; yet, the method by which he lays claim to almost every foot of land in sight may well be called





Photos by W. P. Woodcock

fully as romantic. Black gold gushed from the earth and oranges bore golden fruit at his command, filling his coffers. Standing in his garden, he virtually owns everything in sight, not actually by reason of recorded deeds, but by virtue of appreciation of beauty. Far to the west he sees his own oil fields, and some belonging to the Richmond and Coypte districts. He sees the lights of Long Beach and San Pedro, as well as those which outline his own drives and roads. He sees his own orange groves like grass upon the hillsides, his own avocado and lemon groves, and then the turquoise Pacific far beyond. The sunrises and the sunsets lift these lands to celestial beauty, a spiritual kind of beauty, which cannot be bought, but is as free as the lands of an old Spanish Grant, to those who appreciate it.

This estate, with its new hacienda, is near La Habra, California, and has been designed and built by Cliff May, who has learned to keep the best of the old hacienda lines, yet give them all the luxuries demanded by people of today. Occupying, as it does, several hills, and because there must be stables and lodge houses, drives and all sorts of buildings required to keep such a homestead going smoothly, he finally chose a hill almost in the center of the lands, which slope down from a single high hill. It afforded superb views from every window and provided the largest natural level. He wanted the house to fit harmoniously into the tropical



THE patio has a tiled pool and fountain, and is a pleasant place for parties on warm summer evenings.

and romantic background of the region, so a hacienda it had to be, not an Italian villa or English half-timbered house.

The entrance gate prophesies the home within. The gate itself is of heavy wood, sixteen feet wide, and the arched roof above it permits a load of hay to pass easily. The room beside it is for tools. Walls which sweep up to it and away from it in graceful curves are of brick, painted white. The tiles of the roof of gate and walls are reddish-brown like the earth. All the brilliant flowers known to California border the roadway, or cling close to the wall, bringing gayety and grace to an otherwise too severely staunch picture. Cocoa plumosa trees have been set along the road leading from the main highway.

The entrance door to the house is through a deep-set wall into the patio, which in California is virtually the living room. A roofed corridor runs all around the patio

THE floor plan of Mr. Smith's hacienda shows a leisurely scheme, well spread out. The guest quarters are on the opposite side of the patio from the master bedroom, making a happy privacy for host and visitor.







THIS inviting doorway leads into the master bedroom from the patio. As can be seen in the floor plan on the preceding page, a great tree just outside this door provides lavish shelter from the torrid California sun.



and people may go to and from the rooms via this sheltered walk. Door of parchment brown with lintel of heavy oak, hand-made, random-laid tile roof, grilled window, a low wall stepped down a few feet in front of the main patio wall, providing space for flowers and a bird bath. The orange festoons of *bignonia venusta* ornament the archway and soften the corners of the roof. At the right, on the inside, is a room for garden tools, vases and jars.

The house is constructed of interlocking Grout-lock tile, painted to resemble a white which has weathered pleasantly for years. Exterior walls are twelve inches thick, interior ones eight inches thick. Solid masonry Padre tiles on corridor floors have been treated in a special manner. First heated with a blow torch, they are rubbed with caked beeswax, which melts and penetrates the surface of the tile as it cools, then rubbed. Thus, a hardened and sealed surface, with fine finish, is gained. The walls of the house have also received special treatment. First painted with an old-white oil paint, overlaid with delicate glaze, then rubbed down. This gives a rich quality and brings out the texture of the bricks, making them almost impervious to time and weather.

At the left of the front door are two guest rooms, furnished in modern manner, each with separate bath, one in

ONE of the most intriguing features of this hacienda is the fashion in which the patio is lighted. Little bird houses swing from the tree and from the cornices; and concealed in their depths are electric bulbs, which flood the courtyard with soft brilliance at night.





**M**R. SMITH calls his wide loggia his Siesta Room, and no wonder, for it has a definite air of coolness and relaxation. The corner fireplace is grand for impromptu *al fresco* suppers. The door at the far end opens into the dining room.

browns and yellows, the other in blues. Broadloom carpets, rich hangings, deep chairs and well considered lighting make them pleasant indeed.

A glance at the floor plan shows that the dining and living rooms have been well separated, as they were in early days; for the living and the working sections of the hacienda were generally in opposite wings. Here they jut out from the house in order to permit the fullest view of the estate and the country to the east and west. Each room has a large plate glass picture window, practically occupying the entire end.

Between the dining room and kitchen is a breakfast room, five sided, glassed on the two outside walls. Venetian blinds, white and tangerine hangings, white rafters and tangerine sheathing, parchment-white walls, golf-ball knobs on the built-in sideboard, doorways with rounded corners, natural finished farm-house style furniture, together create a room of charm and refreshing color.

The kitchen is of yellow tile, with three-way lighting to cut out conflicting shadows, and the electric refrigerator and stove colored to match the tile. There is an electric dishwasher, and the fullest washing equipment in the nearby laundry. In addition to the refrigerator, there is a refrigerator room, where meats and game can hang. And it has shelves for overflow of fruits and vegetables. The kitchen garden just outside the kitchen door is an old-time mint garden, where flourish every sort of herb and spice relished by pioneer wife or modern chef. Round it is a hedge of dwarf lemon trees, most ornamental and useful, for it bears fruit the year round. The corridor leading from living to dining room has been glassed on the patio side by two 12 x 6 studio windows and three pairs of 6-foot doors

which match the windows in size of panes, the modern way of making French doors. This glass expanse makes it an integral part of the patio, and merits the name of "Siesta Room." Rafters are white, sheathing boards bright yellow. Draperies are yellow and white, and the same colors have been used for the upholstering of the chairs. At one end of the room is a niche for convenience in arranging flowers, and cupboards beneath hold an assorted collection of vases. When great jars of gold and orange flowers stand in the copper-lined sink, with its copper background, it is a memorable sight.

Shades of brown and yellow prevail in the master's bedroom. The walls are white, the rafters white with yellow sheathing boards. A cornice of wood conceals the usually untidy top curtain frill. Broadloom carpets, modern furniture, an old-time fireplace have succeeded in creating a room classic in simplicity, rich and pleasing in color. The adjoining bath room is similar in tone, except that the rugs are white and of course is equipped with the latest inventions in the way of shower foot testers, bath, lighting and heating. The whole house is run by electricity, no coal, gas or wood, except in the fireplace, being needed.

Because there were no large trees growing naturally on this hill site, Mr. May has had three noble specimens transplanted. They have adjusted themselves to their new location obligingly and cast their decorative shadows as though predestined to do so. A great part of the beauty of the old adobe haciendas was due to the play of shadows across their flat walls. So in this patio are to be found large-leaved vines and plants, bamboos and flax, where they will do their utmost to cast sentient frescos against the white walls. The colors of flowers, as (Continued on page 32)





A DIVIDING wall made of espaliered pears grown criss-cross, which is known as a Belgian fence. This arrangement is also grand for bordering pathways.

## ESPALIERED TREES AS A DECORATIVE GARDEN FEATURE

By CLARE OGDEN DAVIS

Author of "In Our Country Garden," etc.

Photos courtesy Henry Leuthardt of Portchester



GARDENERS in America are missing too much beauty and fascination by shying away from the espalier fruit tree, and there is no sense in that. The espalier fruit tree is not alone for the estate owner, the rugged individualist who not only got it but kept it, the checkbook chump.

I know that is why there are not more espalier trees in American gardens. Until recently I had that erroneous notion, too. Then a friend of mine planted two specimens against a sunny courtyard wall, and I made remarks about swank, and his turning surtax peasant on us, and other acid byproducts of envy.

He snorted: "Those trees didn't cost any more than some of your fancy shrubs—your famous tree wisteria, for example. And I can eat the apples. You ought to see 'em—one apple, one pie, only they're too good to waste in a pie, because I can't eat pastry."

I went snooping around, and it turns out that he was right. You don't have to have a key to the cellar at Fort Knox to be able to afford espalier trees. They can be had

U-SHAPED espaliered pears make a stunning decoration for the wall of a house. When in bloom, they cover the building with a blaze of springtime glory.





PEARS growing in an elaborate version of the *palmette verrier* style of espalier. This fruit is grafted on quince roots.

from five dollars to twenty-five. Considering what you get, that isn't extravagant.

You know the trained trees are beautiful, but you have to ask the gardener who owns one how fascinating they are. There are few flowering trees or shrubs more decorative than an espalier in blossom against a wall of the right color and texture. In early spring, the long arms are like entrancing wreaths for May Day, worked out in patterns just geometrical enough to please the eye. Even before the buds open, an eight-arm *palmette verrier* apple tree looks like a master worker in enamel had spent a life time fashioning it, as the huge buds, faintly flushed, peep between the pale green baby leaves. As people almost invariably exclaim: "It's so beautiful it can't be real!" Yet the only thing artificial about it is its shape.

The pear trees always look to me as though someone had spent a week tastefully arranging little bridal bouquets of blossom in patterns.

Then you watch the little green nubs of fruit begin to form, and if you are as greedy as I am, you count them. All summer long there is fascination in watching these fruits grow and ripen, for there they are, right under your eye for gloating. Because the bearing spurs are spaced, through rigorous pruning—birth control for fruit, if you like—the individual fruits have every chance in life and they turn out large, luscious and sometimes simply astounding. If you don't know espalier trees, you'll be amazed at the yield of one of the little things. They give until it hurts, and you have to thin out the fruit.

Every one of these little trees is like a fascinating woman with a past. It is the result of years of faithful care, the product of cunning knowledge of pruning and grafting, and the centuries-old need of making every inch of soil count that has had to be practised in the tight-packed lands of France and Britain. The espalier tree is like the farm of the Scotch-Irishman in the old story: he turned his acre up on edge and planted potatoes on one face and onions on the other. And I'm quite sure he planted espalier trees

ANOTHER attractive example of the *palmette verrier*, this time growing in the center of a lawn. This kind of decoration would make any sweep of greensward delectable to the eye.







SIMPLE *palmette verrier* espaliered pears in full bloom on a garden wall, making a significant marker for the gate.



THE same espaliered pear when in fruit. Fruit grown in this way is bound to be rich and luscious as well as extraordinarily decorative.

against both façades of the farm.

All that painstaking care has been put into the tree when you buy it. Once established in your garden or backyard, it takes only simple spraying and semi-annual pruning to bear fruit and flourish for more than twenty years, not forgetting the unforgettable show it makes in the spring. You can even use it to point a moral to the children: "As the twig is bent . . ."

The first requisite to produce an espalier is dwarf root stock. Ordinary orchard stock will not take to such doings; it stubbornly tries to be a big tree and you can't change its rooted habits. You cut it back and it starts shooting upward and outward in all directions except into the wall and the result is grotesque and not an espalier.

The dwarf stock may be either seedling or from rooted cuttings. Seedlings are grafted at three years, cuttings at no less than two. Both are grafted by budding.

Pear espaliers are grafted on quince roots; apples on Paradise or Toucin stock; peaches are grafted on either almond stock or the St. Julien plum; plums and nectarines are grown on St. Julien plums; cherries are grown on wild cherry stock.

When the roots are of proper age, the buds are placed in August or September. The outer bark is looser then than at other times of the year, and the work is easier and more apt to succeed. This bud is allowed to grow for one year, and then the shoot is cut back to one foot.

The following year the training begins. The average

espalier offered for sale by reputable nurseries has been in training eight years. When you consider this means eight seasons of patient and careful handwork on each branch by an expert, the price of the tree doesn't seem so much.

The trees, grown on this dwarfing stock, are not apt to get out of the bounds set for them. There are various methods of aiding the stunting, too. The roots may be severely pruned by thrusts of a sharp spade, on alternate sides each year. Then, too, the fruit bearing checks the growth. Or the earth may be laid away from the outer roots for a few days so that the sun may strike them. Since the leaves are the lungs of the tree, growth may be checked by stripping some of the leaves away.

No fertilizers should be used, except stingy bites of bone meal, either coarse or fine, and wood ashes. The latter are fine. They should not be planted in soil that is too rich, and care should be taken that no nitrate gets to them. Nitrate, as every student of horticulture knows, is the leaf and stem builder, and that's what you don't want the espalier to have the "mostest of," as our colored cook explains.

When the fruits are set, if there are too many, some should be removed when about the size of marbles. It is quality fruit the espalier is designed to bear, and the fineness of it should not be sacrificed to quantity, unless you're funny that way. The open structure of the tree, admitting air and sunlight, also affects the high quality of the fruit. The espalier tree has been (Continued on page 40)





**A**N unusual type of hanging porch, with the tile roof protecting it to the edge. The carved wood balustrade is quite unique, and curtains are hung from a wooden pole to make the space equally comfortable in the sunlight and in the evening. Residence of H. M. Gorham, Santa Monica, California. John Byers, architect.

## HANGING GALLERIES OF CALIFORNIA

by HENRY H. SAYLOR

**A**MONG the more observant students of architecture in the United States, particularly the architecture of the dwelling, there is a growing conviction that California is in the vanguard. Anyone studying the photographs of a particular house in the East or Middle West may be in doubt as to where it rightfully belongs. Its New England Colonial undertone may suggest the suburbs of Boston or Hartford, but one would not be surprised to learn that it stands outside of Cleveland or Memphis. Not so with the houses of today that have been designed for California. Even if one could wipe out the tell-tale planting from any one of the illustrations herewith, one could not be in any doubt of the fact that all are in and of California.

One might jump to the conclusion that it is all a matter of architectural style. Blending together the two main architectural traditions of the Southwest, the architects have brought from the Spanish missions and the early American ranch house a new architectural species, indigenous and distinct. I say "species" rather than "style" in this connection for the purpose of avoiding that other connotation of "style" which suggests mere fashion. An architectural style, in the professional vocabulary, is a group of

closely related forms, methods of building, even mannerisms of a period, which through continuous use and mutual development have come to distinguish the buildings in which they are used as design types. Gothic is a style, Italian Renaissance is a style, Georgian is a style, but each of these is infinitely more than the fashion of a period and a location.

None of these styles, or species if you will, has emerged full blown, just as no species of plant life has sprung full blown from seed or root. Each has its forebears. Each has in it something of what has gone before. Gothic architecture has behind it and in it the Romanesque; Italian Renaissance springs from the Classic and a new sense of humanism; American Colonial grew upon the roots of English stock fed by the materials and limitations of a new land.

It would be easy enough to say that these houses are obviously Californian because they all have tile roofs, white stucco walls, and balcony galleries. It would be far too easy, for one might find each of these elements present in a series of photographs from Florida, yet know instinctively that the two groups of houses were three thousand miles





apart. This talk of architectural subtleties and geographical relationships may seem very distantly related to the hanging galleries of California, but it really is of the essence.

After all, one does not, in building himself a house, go to his architect and ask for a hanging balcony completely equipped with weathered timbering and flower-pot holders, just as one might ask for a two-car garage or an oil burner. At least, I hope one does not, though I doubt not that many a homebuilder's scrapbook has held the hanging gallery over an architect's head, together with a circular stair hall, an Elizabethan bay window, and a wrought-iron railing between hall and living room. Perhaps I am over-optimistic, but it would seem that homebuilders of today are more concerned—and properly—with fitting a dwelling accurately to their mode of life than with unrelated preferences among

HERE the rails are wooden spindles, and very deep timbers support the balcony, with wooden posts connecting the floor of the gallery with the roof. An interesting hanging grille at the right has an iron railing, iron hooks to hold it on the side wall, and Spanish iron supports underneath. Residence of Mr. and Mrs. E. J. Grant, Beverly Hills, California. Gordon B. Kaufmann, architect.





the romantic details of various periods of architecture.

And now that I have traveled around the circle and returned to my starting point, it is for just the above reason that the homes of California stand out so vividly from the mass of American dwellings. While I have never heard the architects of California make any such claim, I believe they get their results by a closer, more leisurely study of how their clients live. They certainly win far more than their proportional share of national competition in the field of the small and moderate-size dwelling. And in all the hundreds of these prize-winning houses each seems to have been developed to fit the individual owner's mode of life, his tastes, and the peculiarities of his building site.

So, while the hanging gallery has come to be almost as frequent an element in the California house as is the symmetrical façade a concomitant of the New England Colonial house, you will not find the former repeating a stock pattern, either in size or structural detail. Each seems an individual creation, designed not as a decorative element of the exterior but rather as a practical—and nearly always beautiful—aid to some particular family's way of living.

If I were a native son of California, or even an adopted one, doubtless I could rhapsodize on the home life in those sunny valleys between the Pacific Ocean and the Sierra Nevada Mountains. Unfortunately my domiciles in Cali-


fornia have been for the most part under a hotel roof, and you are thus spared the rhapsodies but also denied the bald facts. The hanging gallery, however, has some information of its own as to its use and its purpose. It is, of course, not always a porch where one sits at ease to enjoy a sunset or a view of snow-capped mountains. Sometimes narrow, it is often an outdoor hall or passageway between bedrooms or between main house and a wing. With no need of shelter from cold, and with the incentive to

be outdoors as often and as much as possible, the upper gallery is a natural product of that justly famed California climate.

You will notice, from these illustrations and others, that the gallery is not a projection in so far as the roof is concerned; one slope of roof covers it just as it covers the enclosed portion of the upper story. Occasionally there are slender supporting columns below its open-jointed floor, but more often the architects use the cantilever construction that stems from the Spanish work, with the beams functionally and decoratively in evidence. Sometimes iron—wrought as in Spain or cast as in New Orleans and Charleston—is used for the railing and its supports, but more frequently the posts, rail and spindles are of wood, the spindles turned by lathe work to a sharply incised but nearly uniform cylindrical form. It is these turned spindles that give such a delightful sparkle of form to the window grilles of the Basque provinces and Cuernavaca. But the architect does not disdain an even simpler and less expensive treatment when the budget requires it—flat boards set upright under the hand-rail, sometimes sawn to the profile of a turned spindle form, sometimes notched and chamfered in a manner widely used by the American Indian.


In addition to its primary purpose of affording outdoor circulation between rooms on the upper floor, the gallery fills another need of the house in a sunny climate—sheltering the windows and doorways of the lower story from an excess of heat and glare.

California's hanging galleries richly deserve the admiration and even envy that we of harsher climates feel for them. It may be as well, however, to curb our covetousness and, instead of taking the child from its rightful home, try to develop with equal success some of our own important aids to better living.

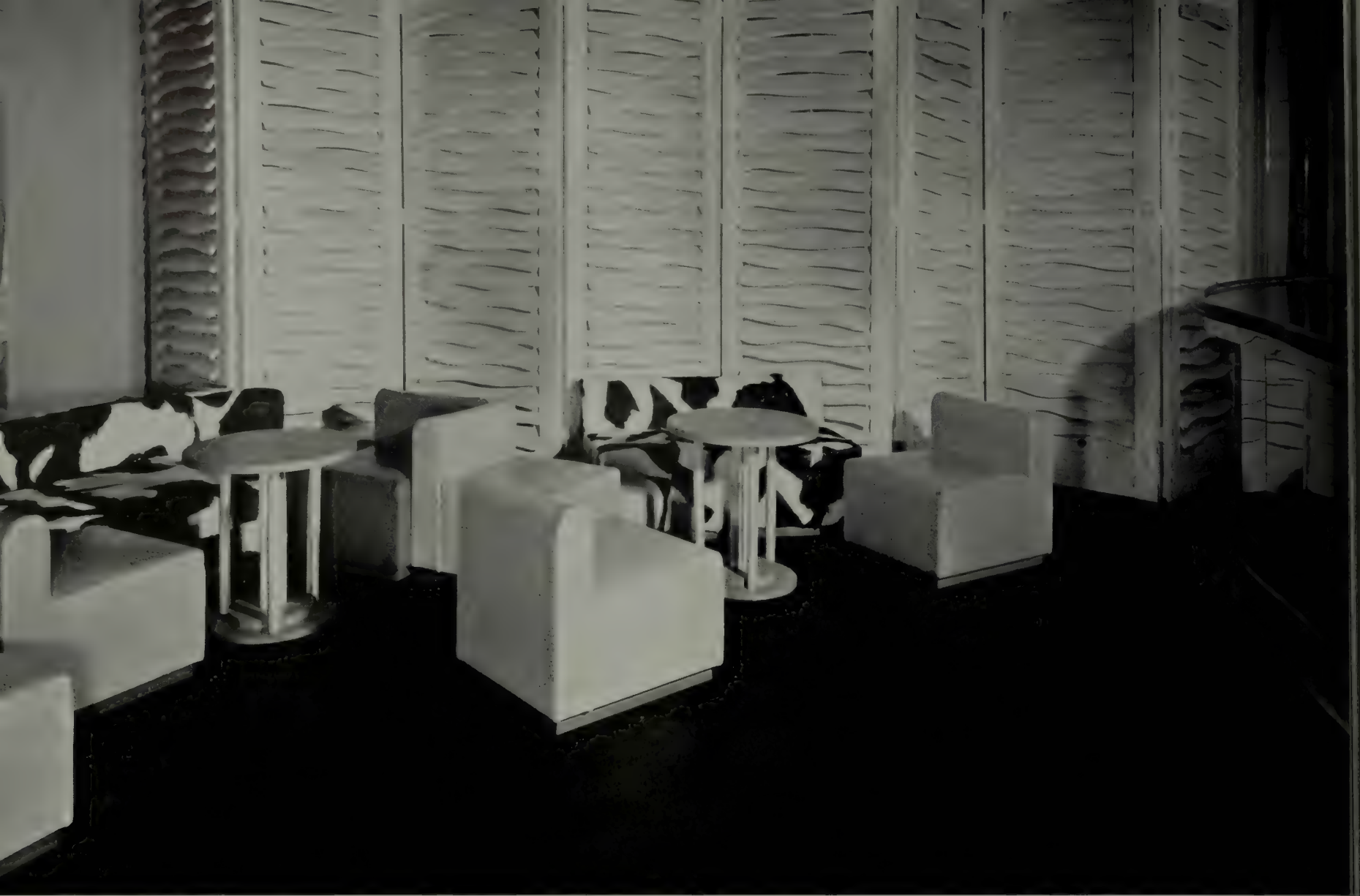


HERE a wide porch with supporting columns is shown on a house of classic beauty. Most substantial beams appear underneath, and the railing is of wrought iron. Vines trail about it with a lacy texture, and the flat planting against the walls of the first story is singularly right. Residence of William C. McDuffie, Pasadena, California. Reginald D. Johnson, architect.

A SECOND view of the home of Mrs. George Washington Smith, showing a head-on glimpse of the gallery, and the decorative flat planting against the wall. See page 4. Photo by Jessie Tarbox Beals.









# ENTERTAINING AT YOUR "PRIVATE CLUB"

A PARTY is not a success unless the hostess has as good a time as her guests. Everyone is aware of the truth of this old adage; but it's not always possible to live up to it. If you're giving a party of any size, especially a cocktail party, you have to see that your rooms look clean and attractive, that there are plenty of drinks and places to sit, that ashtrays are emptied at healthy intervals, and that your guests don't burn irreparable holes in the upholstery. And after it's all over, the worst part of the job looms hideously before you. Your apartment looks like a shambles. There are cigarette stubs everywhere, alcohol rings on your table-tops, canape crumbs strewn on the carpet, and a million-and-one glasses to wash and put away. In short, suicide seems, at this point, the only intelligent solution.

But today, alert hostesses are discovering a way of eliminating all this exhausting unpleasantness. They are learning that it is possible to entertain outside of their homes, in rooms beautifully and appropriately fitted up—"private clubs," as it were—every bit as homelike, intimate, and with as much *cachet* as their own apartments. And among the first to try this experiment is the ancient Cuban family of Bacardi, who have given their name, as we know, to one of the better cocktails. These enlightened people have recently opened a really magnificent private cocktail room high up in the Empire State Building, where they can entertain from sixty to a hundred people in a superb entourage, with the best view and probably the best drinks known to man. And, if we are any good at forecasting, they are responsible for starting a fashion that, like the new Winterhalter dresses, is already spreading all over town like wild-fire, and that, because of its supremely practical qualities, promises to stay with us for a long time.

The *piece de resistance* of the Bacardi Room, as it is aptly called, is the mural which covers the east wall. It was



ABOVE: One of the "conversation pieces" in the Bacardi Room, where you can indulge in a gay *tête-à-tête* and a delectable drink. The semi-circular couch is covered with Cuban cowhide.—Below is the entrance to the room, with its dramatic wall of glass bricks, and its welcoming Modern furnishings.

painted by a young Cuban artist named Antonio Gattorno, who was first brought to the attention of the public by Ernest Hemingway and John dos Passos, who should know what's what in the way of modern talent. This Bacardi mural depicts the back country of Cuba and the *guajiros*, or poor whites, who inhabit it, in colors of true Latin-American brilliance and boldness. It is a decoration that makes a vivid and picturesque background for a smoothly running party, where the hostess is as carefree and unharassed as her guests.

FRANKLIN HUGHES. DECORATOR

Photos by Kurt S

AT the top of the opposite page is shown the south wall of the Bacardi Room, with its stunning hand-adzed Cuban screen, which can be drawn aside to reveal a breathtaking view of lower New York. The mirror bar can be seen at the right. The twelve chairs in the room are covered in the twelve colors which are most characteristic of the Cuban countryside—green, violet, rose, hot blue, and so forth. These colors are emphatically repeated in the mural, which can be seen in the picture below. The blue ceiling is dotted with starry lights.





# THE EIGHT IMMORTALS

By W. PERCEVAL YETTS

EVERY lover of Far Eastern art knows the Eight Immortals. During the last six hundred years, their figures, so familiar at the present day, have provided subjects for countless painters and for workers in every conceivable medium of craftsmanship. They have been used to adorn not only those portable objects which come into the hands of collectors—objects painted, woven, inlaid or engraved; or modeled in porcelain, pottery, bronze, jade, amber, ivory, stone, wood and lacquer—but also palaces, temples, dwellings, shops and monuments. Indeed, the Eight are ever-present in the life of the Chinese people, and still in death they accompany them as part of the paraphernalia of the tomb. Their names are as common currency in speech as their forms in pictorial and plastic art. For instance, streets, bridges, teashops and taverns are often called after them, and so is the square table ordinarily used for meals; although, strictly speaking, the last-cited allusion is primarily to the famous coterie of convivial poets known as the Eight Immortals of the Wine Cup.

What is the explanation of this ubiquity which becomes almost wearisome through endless profusion? It is traceable, like most Chinese institutions, to ancient tradition, and this tradition satisfies the instinct for symbolic expression of a mysterious other world where men may transcend mortal limitations. A series of groups, the same numerically, but differing as to the identity of their members, existed in the fairylore of China at various times, long before the last six centuries, during which the Eight of our acquaintance have flourished in popular fancy. So far as we know, their archetype is the legend of the Eight Worthies (Pa Kung). It occurs in the well-known collection of Taoist hero-tales written in the fourth century A.D. by Ko Hung, and it takes up a large part of his article concerning that famous patron of Taoist philosophers and magicians, the Prince of Huai-nan. Professed adepts of Tao from all parts of the empire flocked in the second century B.C. to the palace of the Prince. One day, eight of them, with hoary beards and

every sign of extreme age, arrived at his gates. The gate-keeper, noting that their persons proclaimed failure in the quest of perennial youth, which preoccupied his master, hesitated to admit them. Then followed a dialogue in which the gate-keeper taxed them with their obvious lack of magic means for warding off senility. They retorted that he should not judge by mere appearances. "However," said they, "if the Prince dislikes our aged looks, we will become young." Scarcely were the words uttered when the Worthies transformed themselves into youths aged about fifteen. Their hair became black and silky, and their complexions like peach-bloom. The amazed gate-keeper ran and told the Prince, who, not waiting even to don his shoes, hurried out to receive them with every mark of respect. Having suitably abased himself in terms of Oriental metaphor, the Prince put himself at the feet of the Worthies as their humble disciple. The latter, now appeased, changed back into their former shapes, and then proceeded to detail their powers of magic. Here is a literal translation:

"One of us is able without effort to call up wind and rain, and in a trice to raise clouds and mists. He can draw lines across the land and they become rivers, and by scooping up the soil he can make mountains. Another can cause high hills to fall, and the sources of deep springs to dry. He can tame tigers and panthers, summon scaly monsters and dragons to appear, and press the spirits into his service. Another can multiply his person, transform his shape, and become visible or invisible at will. He can hide whole army corps, and turn noon into night. Another can ride the clouds and tread the empyrean, cross the sea and walk upon the waves. He can go in and out where there is no crevice, and travel in a breath a thousand miles. Another can enter fire unscorched, and plunge into water without a wetting. Neither swords wound him nor arrows find him their target. He feels no cold in winter frosts, nor does he sweat in summer heat. Another is able to assume myriad shapes: bird, beast, plant or tree—as the fancy takes him, he can

CHUNG-LI Ch'uan, the corpulent warrior, with his fan and his fly-whisk; and Lu Tung-pin, most popular of the Eight Immortals, whose emblem is the magic two-edged sword.

CHANG KUO'S emblem is a strange musical instrument known as a "fish-drum"; while Li T'ieh-kuai, or Li of the Iron Crutch, carries a calabash.







**H**AN HSIANG TZU, the young alchemist, is a musical soul, with his pair of long castanets. Ts'ao Kuo-chiu, the most aristocratic member of the Eight, likewise seems to be of a musical nature, for he carries a pair of clapper castanets.

become each or any of these. He can move mountains and bring rivers to a halt; he can transport a palace or a humble dwelling. Another can heat mud into gold, and freeze lead into silver. He is able to fuse the Eight Minerals of the alchemists into a fluid from which pearls float upwards in the vapor. He rides a chariot of clouds with dragons for his team, and soars above the heavens."

Such were the powers attributed to Taoist immortals before the beginning of our era, and such they have remained till the present day in folk-lore and in the voluminous writings on the subject by devotees of the cult. No need there seems to look for Chinese borrowings from Indian sources, as Conrady and others have done, whenever parallelism may be traced between the legends of the two ancient peoples. Probably the Taoist world of Faerie—of wizards, adepts, nymphs, sprites, elves, gnomes, sylphs and fabulous monsters—is a heritage of primitive belief and savage custom arising from conceptions of animated nature; and probably these animistic notions took shape spontaneously in the minds of the forefathers of the Chinese. The great mass of the people think much the same way now, and no doubt that is the chief reason why a group of Eight Immortals still flourishes in popular esteem, and is reputed no less potent in magic performance than the Worthies honored

**H**O HSIEN-KU, the comely maiden, bears a ladle filled with the magic symbols of immortality, narcissus, peach, and the enchanted fungus. Lan Ts'ai-ho also appears most frequently as a young girl, although occasionally as a youth. As a girl, she carries a basket filled with the blossoms of longevity.



**"A** CAROUSE of the Eight Immortals"; painted on silk by Wang Ch'eng-pei in the 18th century. Seated upon a rocky ledge, Lu Tung-pin and Lan Ts'ai-ho are urging Chang Kuo to further potations from his goblet. Ho Hsien-ku stands by, holding a wine-pot, which she can refill as need be by ladling from the large crock of wine behind her. Ts'ao Kuo-chiu beats time with his castanets to Han Hsiang Tzu's piping, and Li T'ieh-kwai dozes.

**A** DARK brown soapstone screen, mounted on wood, and carved in high relief with the figures of the Eight Immortals. This fine piece was probably made in the 15th century, and is now in a private collection.





by the Prince of Huai-nan over two thousand years ago. Another reason for their persistence is the common longing for imaginative relief from the trammels of life's daily round. Thus, the Chinese turn for solace to their Taoist otherworld, as we to our Greek myths, our Christian hagiology, our medieval romance and our fairy tales.

After the Eight Worthies, the next well-known successors to the tradition are the Eight Immortals of Shu, and they also are mentioned in a book dating from the fourth century A.D. Shu was a region corresponding to part of the present province of Ssu-ch'uan. About the beginning of our era, many famous adepts and magicians made their hermitages among its beautiful mountain ranges, and for centuries it remained a stronghold of Taoism. The book states that the Eight were often subjects of votive paintings. There are records to prove that their vogue as pictorial motives continued at least as late as the tenth century.

An echo of the same tradition occurs in the name of the eight-century coterie of bibulous *litterateurs* mentioned above. The poet Tu Fu, a contemporary of the even more famous Li Po, who was one of the coterie, wrote a poem called "The Song of the Eight Immortals of Drinking."

Eight scrolls, representing the Immortals, and painted by the eleventh century artist Sun Chih-wei, are included in an inventory of a picture collection of the Southern Sung dynasty (1127-1278 A.D.).

The Mongol period, which followed the Sung, was the time when the present-day group became established in popular fancy. The names of its members are: Chung-Li Ch'uan, Lu Tungpin, Chang Kuo, Han Hsiang Tzu, Ts'ao Kuochiu, Li T'ieh-kuai, Lan Ts'ai-ho and Ho Hsien-ku. Whether any one of these personages, for so many centuries substantially enshrined in the folk art and folklore of China, had a concrete historical prototype, is a question discussed at length in an essay by the critic Chao published in 1790. Evidence of historical reality seems to be lacking, in spite of the many circumstantial details of their careers given in the legends relating to the Eight. The literature of these legends is immense, and here space allows no more than a few notes explaining the presentments commonly found in objects of Chinese art and craftsmanship.

Chung-li Ch'uan is described in one account as the son of a chieftain who ruled a fief under the Han dynasty (206 B.C.-220 A.D.). He may have had, however, at a much later period, a historical prototype who was a contemporary and preceptor of the second Immortal on our list. Popular association of him with the Han dynasty is probably due to confusion between his name and that of the Han general Chung-li Mei. Hence also his reputation as a warrior. No figure less soldier-like than his corpulent and half-naked person could be imagined. His distinctive emblem is a fan, often combined with a fly-whisk.

Lu Tung-pin is the most important and popular of the Eight. He is portrayed more often than any other single member of the group; and, besides countless notices of him to be found in general Taoist literature, there are at least two large works entirely devoted to his life and doings. Shrines in his honor are to be found all over China; and a strange fact is the revival of his cult during the last few years of turmoil. He is supposed to have lived about the ninth century. His appearance is that of a dignified bearded man clothed in the dress worn by the scholarly class. He wears a peculiar pleated cap, which is called after him. The magic two-edged sword, grasped in his hand, or slung on his back, is his emblem.

Chang Kuo is recognised by his emblem, a curious object which, to Western eyes resembles a diminutive golf-bag

holding two clubs. Actually, it is a kind of musical instrument called a "fish-drum," composed of a cylinder, often of bamboo, over one end of which is stretched a piece of prepared skin from fish or snake. What look like two projecting golf clubs are the ends of long slips of bamboo used as castanets. They may be carried in his hand. Another distinctive attribute is the white mule or donkey upon whose back he rides. The association between the two is so close that often when Chang Kuo is represented unmounted, a miniature image of the animal may be seen amid the curling wreath of vapor emitted from the open end of his drum, or from the mouth of the calabash that forms part of the outfit of every immortal. Chang Kuo is said to have been a hermit who lived in the seventh century.

Han Hsiang Tzu is a youth said to have been the nephew of the famous scholar Han Yu. He was an associate of Lu Tung-pin. A flute is his recognised emblem; but sometimes he is represented carrying a pair of long castanets, or rarely a small furnace or crucible, in token of his skill as an alchemist. Pictures often show him garbed in the leafy cape and deerskin kilt worn by immortals.

Ts'ao Kuo-chiu is the aristocratic member of the group; for tradition connects him with the royal house of Sung in the eleventh century. He appears as an old bearded man wearing the cap of a person of rank, and generally carrying a pair of clapper castanets, his distinctive attribute.

Li T'ieh-kuai, or Li of the Iron Crutch, offers a striking contrast to the other members of the group. Hideous, hairy, deformed and scantily clad in filthy rags, he is the type of that repulsive legion of beggars haunting to the present day every city in China. His recognised emblems are the bottle-gourd or calabash, and his crutch.

Lan Ts'ai-ho is variously portrayed as a youth or a girl; in modern pictures generally as a girl. When a youth, he appears as a ragged, unkempt being with one bare foot, carrying castanets and a string of cash, the latter often trailing on the ground behind him. As a girl, Lan Ts'ai-ho carries a flower basket, often slung on a hoe over her shoulder. The basket contains various flora associated with ideas of longevity, such as the magic fungus, sprigs of bamboo, of pine, of flowering but leafless plum, chrysanthemums, and a red-berried plant called Myriad Years Green.

Ho Hsien-ku is shown as a comely maiden, sometimes dressed in elaborate robes, but more often wearing over a simple garment the leafy cape and skirt affected by the Taoist pantheon. A large ladle is her recognised emblem. Its bowl, made of bamboo basketwork, is often filled with objects symbolic of immortality, such as the magic fungus and peach, and flowers of the narcissus. The place of the ladle may be taken by the more picturesque long-stalked lotus bloom; and sometimes she holds instead a fly-whisk, or the basket of wild fruit and herbs which, with exemplary filial piety, she has gathered in the mountains for her cruel stepmother.

The jocular spirit in which the group is often portrayed is well exemplified by a large painting on silk in the British Museum, reproduced here for the first time. The artist, Wang Ch'eng-pei, lived in the eighteenth century. Son of a famous statesman and calligraphist, he himself attained high rank as President of the Censorate, and later as President of the Board of War, but was forced to retire from public life as the result of impeachment. Like many scholarly officials, he combined the skill of a poet with that of an artist, and he was learned in archaic script. He was noted specially for his paintings of figures and flowers. With spirited humor, he shows the Eight carousing in the appropriate setting of a mountain glade remote from human dwellings.



*ENGLISH  
VALOR  
AND  
BEAUTY  
AS  
SEEN BY  
RAEBURN*



We probably all know that Sir Henry Raeburn was a Scottish portrait painter who lived from 1756 to 1823. He studied abroad for some time, urged to do so by Sir Joshua Reynolds. He was president of the Society of Artists in Scotland in 1812, and a Royal Academician in 1815. After he was knighted by George IV, he was appointed the King's limner for Scotland. Many famous people sat for their portraits to this most dashing and fluent painter, among them Boswell, Christopher North Jeffrey and Sir Walter Scott. Excellent examples of his work are to be seen in the Edinburgh National Gallery, the National Portrait Gallery in London, and in the Louvre.

THESE two paintings by Sir Henry Raeburn were included in an exhibition of his work recently shown at the galleries of Jacques Seligmann & Company, Inc. The portrait above is of the dashing and precocious young Admiral Lewis Somerled McDonnell, and was painted around 1810. It was loaned to the exhibition by Mr. and Mrs. Marshall Field.

RAEBURN'S portrait of Miss Elizabeth Dalrymple, daughter of General Dalrymple-Horne-Elphinstone, is one of his most famous. It is executed in his characteristic free and graceful technique, with sweeping color and a deep sense of the gallant and romantic.











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## DISTINGUISHED ROOMS OF THE MONTH

### A Bachelor's Apartment in Blue and White

AN apartment in pale blue and white is quite unusual for the New York bachelor; and this entire suite—foyer, living room, bedroom and bath—is done with blue as the keynote of the color scheme. Of course, there are rare tapestries and intimate pictures and rich rugs in tones leading away from this special color scheme; but there is no doubt about blue dominating each room, although presented with a different technique. The furniture is French Provincial and Directoire, with some 18th Century English. It is astonishing how effectively the ancient patine of these fine pieces of furniture lends its luster to enhance the beauty of the fabrics, the upholstery and the rugs. There are flowers in Italian jars, and lamps with Chinese bases, and a Chinese smoking table. But they all seem to harmonize and fit in intimately with the established form and color of the rooms. It is a place devoid of gadgets and what one ordinarily thinks of as wedding presents, very pleasant and quite elegant.

Undoubtedly, the essential masculine quality of this apartment derives from its extreme simplicity of form and absence of ornament. Men like to be comfortable, but they do not want their comfort to be a burden to them; and no matter how much sheer beauty might be added to a room through decoration, I think most men would reject the decoration in favor of the peace that comes from almost unconscious simplicity.

IN the bedroom shown on this page, the same coloring is used, with slight variations. Here the walls, as well as the carpet, are blue, with a white ceiling, and all the hangings and the bed-cover of gold antique damask. The wing chair is covered in gold printed linen, with vivid colors in the floral pattern. The bed is a particularly beautiful design. The furniture is in antique walnut, of Provincial style.

IN the living room, shown on the opposite page, the walls are in warm white paint, with the trim, including the Adam mantel, painted blue. The all-over chenille carpet is in a warm cerulean blue. The ceiling is also blue, and so are the cornices. A most elaborate and extravagant note is the white hand-woven velvet which upholsters the sofa and the easy chairs. The wing chair, curiously enough, is covered in blue and white printed linen, a sudden change from the velvet and particularly interesting. The tapestry over the piano is a 17th Century Flemish verdure, with predominating colors of blue and gold, light rust and tan. It is a curious, effective background for living, faintly Victorian, yet Modern in the technique of its arrangement.





# QUEEN ANNE FURNITURE FOR THE SMALL COLLECTOR

By A. E. REVEIRS-HOPKINS

This is one of a series of articles on Period Furniture currently appearing in this magazine. A concluding installment on Queen Anne and an article on Early Victorian Furniture will appear in subsequent issues.—EDITOR'S NOTE.



the top of the page is the fireplace and overmantel the beautiful Queen Anne oak-paneled room pre- to the Minneapolis Institute of Arts in memory of Washburn by Mrs. John Washburn and Miss Eliza- ope Washburn. The carvings on the mantelpiece the pilasters are in the manner of Grinling Gib- The plain crested candlesticks are two of four by Joseph Bird of London in 1730-31. The covered cup was made by a London silversmith about 1660. w this is a typical William and Mary chest and with six drawers in the upper section, and three n the stand, which is gracefully shaped in flowing, d lines and supported on ball feet.

THE furniture of the Queen Anne Period belongs to Modern England, which, according to John Richard Green, commenced with the entry of Charles II into Whitehall—he landed at Dover in May, 1660. The Restoration marked a deep and lasting change in the temper of the English people. While a modern political thinker would find little or nothing to discuss in common with Burleigh or Cromwell, no gulf would part him from the men who followed the Restoration. This is but to paraphrase Green's pregnant writing of the change that came over the whole face of England; and that change, as he says, came in an instant. "All that was noblest and best in Puritanism was whirled away with its pettiness and tyranny in the current of the Nation's hate." That one sentence, alone, sums up the situation in regard to the real essentials which went to the making of Modern England.

Without suggesting that the furniture of the period ranks among the highest essentials in the development of the nation, it certainly reflects the temper of the times. Life is made up of little things; and it is pleasant to look upon our old chairs and tables, and to think that they reflect the national feelings. Thus, this piece reflects rigid Puritanism, this the gaiety of the nation in the restoration of the Stuarts, and this one, again, the swing of the pendulum back to sobriety with the advent of the Orange régime. As a matter of fact, on close examination, we find that the changes in furniture conventions were not always so rapid or clear cut as they might appear to have been at first sight. English designers and craftsmen never worked in water-tight compartments, new influences were always creeping or boldly walking in, and England was ever absorbent in the arts and crafts. With a great deal of truth, art has been described as intelligent plagiarism. We certainly see this in the development of English furniture. Over and over again from Tudor days we see how English artificers were absorbing French, Italian, Spanish and Dutch ideas in form and decoration. In the furniture of the Stuart period, and more particularly in the chairs, we see these influences, direct or transmitted. Moreover, we find that, however fanciful the motif might be, it was soon translated into English, and the evolution proceeded on English lines.

Taking the scope of these notes as covering the reigns of William and Mary and Anne—from 1688 to 1714, roughly a quarter of a century in the making of England—it is quite remarkable what changes took place in English furniture design and construction. The date range is somewhat arbitrary. He would be a super-cognoscente who could place an admittedly early "piece of the period" at a nearer approximation than, say, the last two or three years of James II, or the first two or three of William and Mary, or another piece, if it be "late," between the end of Anne and the beginning of George I. Again, in the middle or full period, there is no sharp dividing line between the furniture of William and Mary and Anne.

The names of any artificers attached to English furniture in pre-





Chippendale days are comparatively rare. William Kent and Daniel Marot are among the few named, and the latter is a rather elusive character. Marot was born in France in 1660. He was the son of an architect and engraver, and eventually became a designer in the studio of Andre Charles Boulle. He was a Protestant, and, in the time of religious persecution, fled to Holland in 1685. It is known that he was in the employ of William of Orange at Loo; and it is highly probable that a few years later he had some considerable say in the refurnishing of Hampton Court Palace. A set of six William III chairs, "in the manner of Daniel Marot," went to auction in London not very long ago, when they realised 850 pounds. These chairs may well rank as among the highest expressions in furniture making in William's reign. In them, we can see both French and Dutch influence, as might be expected in the work of a man of Marot's antecedents and training. A set of eight chairs of the type and period at Hampton Court Palace shows certain similarities in detail. This is a digression from the matter in hand, but if we can plainly see the foreign influence in the Hampton Court chairs, we may perhaps make similar discoveries in the smaller things of our own collections.

Strictly speaking, veneering was no new invention; but, anterior to the "Walnut Period," the overlays were of considerable thickness superimposed upon flat surfaces, while now we are in the time when thin, pliable skins of veneer were beginning to be applied to more or less convex or concave surfaces. In the "Oak Period," furniture was, in the main, built on rigid straight lines, and with plane surfaces, structurally, however much those surfaces might be embellished by carving or applied ornament.

Country-made Queen Anne pieces may be made either of oak or of solid walnut, with drawer linings of oak or pine. The writer knows of one in a small collection in which the legs and frame are of oak, while the top consists of one solid slab of English walnut.

In the later Walnut age—William to Anne—we find the departure from the straight turned leg to the cabriole. The origin of the cabriole is probably Chinese, and no doubt it reached Europe principally through the Netherlands, seeing that the Dutch East Indiamen were doing the bulk of the carrying from the China Seas to the West; and we must also remember that William of Orange brought a large number of Dutch artificers to England. The claw-and-ball leg-terminal came to be the predominant feature of Queen Anne furniture, and was re-adopted later on in the century by the Chippendale school. We find numerous variants of animalistic details in leg terminations, including lion's paws, and even fully developed colt's feet, as in the case of the Marot chairs above referred to.



TOP: South wall of the oak-paneled Queen Anne room in the Minneapolis Institute of Arts. The yew-wood table with double gate underframing, and the walnut candlestands, are of the William and Mary period; the Gesso mirror, bracket clock, veneered walnut cabinet and needlework settee are Queen Anne; the portrait of the Countess of Carlisle was painted by Adriaan Hanneman 17th century Dutch painter; and the silver punch bowl was made by Thomas Langford of London about 1723.—Below this is a William and Mary cabinet-bureau, veneered in oak and walnut, with a fall-down front, suspended on steel collapsible rods. Concealed behind the visible small drawers are no fewer than sixteen secret drawers and hide-holes.





THIS little William and Mary walnut writing or dressing table probably belongs to the latter part of those monarchs' reign, and has all the marks of the period upon its face and several beneath the surface. It is veneered on its plane surfaces with finely figured walnut, and the front, between the arches, was originally furnished with two turned wooden pendants. The legs of this table are suggestive of the cabriole, with a French or Franco-Dutch influence.

If we look at the actual French furniture of the period—say, around 1700, toward the close of the reign of Louis XV—we shall see that the Chinese cabriole was accepted as little more than a mere suggestion; and it is not stretching the point too far to suggest that the refined earlier English cabrioles are distinctly reminiscent of the Louis XV models.

The kneehole writing table made its first appearance in England in Queen Anne's reign, and its inception is apparently quite English. It took such a hold upon popular fancy that it lived in form right through to the Chippendale period. In shaping and general economy, these tables are true to type from first to last, usually with one long drawer at top, and three short drawers on either side. At the back of the kneehole recess there is a useful little cupboard, which is occasionally so constructed that it can slide forward on runners. A comparatively rare variant has a rising top disclosing an array of stationery compartments, in lieu of the top pull-out drawer.

Short chests of drawers and also double "chests on chests," or tallboys, of the period are always delightful acquisitions. They are so ornamental as to be welcome in almost any room in the house. Their workmanship is almost invariably excellent, and their lustrous walnut veneers, often embellished with refined inlaid lines and cross-bandings, would appeal to anyone with even the slightest sense and appreciation of fine cabinetwork. The Queen Anne tallboy is, as a rule, of smaller proportions than that of the mahogany period at the latter end of the eighteenth century. A distinctive feature in design is the chamfered or canted front edges of the upper half; and just that reduction of the sharp angle by an inch on either side, together with the shaping of the cornice in harmony, makes all the difference between a heavy and light appearance.

As there is a general predilection in favor of small pieces of furniture, the tallboy is usually, in these days, relatively cheaper than the single chest; and its price at recent auctions would compare favorably with that of a modern piece of equal caliber. This comparison would scarcely hold good in the case of exceptionally fine specimens of walnut tallboys, and certainly not in the case of architecturally designed chests on cabriole or other shaped stands fitted with small drawers in the lower half. A short while ago, in a London auction room, a quite respectable Queen Anne walnut tallboy, measuring five feet, seven inches high, three feet, eight inches wide, fetched twenty-two pounds; and curiously enough, in the same sale, a miniature model of one, described as early Georgian, thirteen-and-a-half inches high, eight-and-a-half inches wide, realised the same figure. This was presumably a furniture

maker's model of the period, and as such would rank as a curiosity.

Finely figured veneers in various woods, but mainly walnut, are the outstanding qualities of the William and Mary type of cabinet-bureau. This must have been a favorite piece in its own day, since quite a considerable number have survived.

The antique furniture market is a widely fluctuating one, and, on the whole, bids fair at present to be a good one in which to buy. Quality always tells; and it is in the nature of such things that the very best, from its scarcity, is bound to possess an appreciating value. Walnut furniture, in particular, appeals to the American buyer, and single specimens and sets of fine quality are rapidly accumulating in this country.

*(To be continued in August)*

BELOW, top to bottom: This simple Queen Anne walnut stool shows the true cabriole leg with plain pad-foot. A distinctive feature is seen in the shaped and beaded edge on the knees. More elaborate legs of the period are worked with shell and poliated knee ornaments.—A kneehole writing desk of Queen Anne design, veneered and crossbanded with walnut. There is an extra shallow drawer with a shaped front beneath the main drawer, and a convenient little cupboard back of the kneehole recess.





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## A MODERN HACIENDA ON A CALIFORNIA HILLTOP

(Continued from page 13)

bright as can be found in the botanical world, will soon be glowing there. As yet there has not been time to set out all the tropical and semi-tropical plants which will eventually flourish. A lawn occupies the center of the patio and a raised pool or well has been made in one corner. This contains a fountain, a bronze lily-leaf design, beneath which is a concealed light to make a flame of color at night.

The patio is lighted with what appear to be bird houses that hang from tree or brackets. But they are really lighting fixtures, for concealed in their bases are electric bulbs. Birds can still make homes in them if they wish, as they in no way interfere with the hidden lamps. The flower pots which have been fastened to the wall are also lighting fixtures, bulbs having been concealed in their bases in much the same way as in the bird houses. Bird houses on the roof can be made, at the turn of a switch, to cast what seems to be moonlight tones, so the moon, if not in the mood for shining, may be reproduced in most romantic fashion. Various effects, bright or dim, can be controlled with switches placed conveniently, yet out of sight.

The motor court has been relegated to the outside of the wall. One of the difficulties in modern architectural construction is the necessity of having the garage, generally a two-car garage, close to the entrance door. The large expanse of door generally ruins the beauty of the house, but is accepted because of convenience. No matter how fine the design of those great barn-like doors, they are far too obtrusive for perfect line and form. So, in Mr. Smith's house the archi-

tect has placed the garage just outside the wall and indented the road, so that a stranger may not see over the home wall, yet those within may see cloud shadows as they cross the hilltops just beyond. The space between the patio wall and the low decorative wall is filled with flowers and plants. Pots of flowers, changed as their highest blooming period passes, keep a succession of color. We are but just beginning to appreciate the value of flower pots as a finishing touch to homes and gardens. In stiff rows, in informal groups, on balconies, steps and walls, they do what an artist can do with a touch of a brush, give a final and arresting finish. Spain and Italy have long used them with charming results.

In addition to the homestead, there are stables; for Mrs. Smith raises Shetland ponies, as a hobby. If environment has any effect upon character, these ponies should all be aristocrats of the Shetland world, for their stables and training tracks, their paddocks and fields are the latest word in space and beauty.

From the moment one turns from the highway into the private road and begins the climb up the hill to the very top where Mallard ducks have their ponds, the entire range of California bounty seems to have been gathered together. Orange groves jeweled with golden fruit, lemon groves and avocado hillsides, plums, peaches and pears, persimmons and tropical fruits just learning to grow in the west, rare plants and blossoming trees in ornamental rows, have been persuaded to grow on this estate. It must be an immense satisfaction to Mr. Smith to think that all this beauty, comfort and bounty sprang into life at his bidding. A free gift of wide acres, as in the early days, is not to be compared with the developing of land by skill, desire, work and order.





# SCREENS FOR THE SPORTSMAN

Outdoor Life Presented for Rooms  
in the Country House



ABOVE is a very dashing screen, with a lively polo game for motif, which would be grand for the man who dotes on violent equestrian exercise. It is in four panels and the design is in crayon. The background is bright, sunny yellow, and the horses are tan and black with crisp white manes. Waylande Gregory is the artist responsible. Both screens on this page were shown at the recent First National Exhibition of the Architectural League.

THIS three-panel screen has a quality of romantic glamor which would appeal to the man who likes to hunt and fish in wild and far-off places. The colors are intense, dramatic and somber, so that it would look best in a rather large room with a high ceiling. It was executed in tempera by E. V. M. Simonds, and is owned by Mrs. B. F. Willcox of New York.





## Chinese antiques

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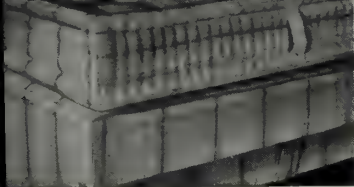
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# Antiques for the Home

by ARTHUR H. TORREY



THIS Gobelins tapestry portrait of Catherine the Great of Russia, was designed by Ducreux. It was exhibited by the Symons Galleries, Inc., at the recent Antiques Exposition.

The Spring 1938 version of the big Antiques Exposition, to be followed in October by a similar show under the same auspices, brought joy to thousands of antique-lovers in New York City and from out of town. Held at the Commodore Hotel, where the October Exposition will also be, from



CHIPPENDALE mahogany silver table, shown by Frank Partridge. This fine piece has an exquisitely pierced fretwork gallery and is unusually graceful of form.

April 11th to 16th, this revitalized Exposition gathered under one roof a really amazing collection of antiques. They ranged in quality from the "homey" displays of glass, hooked rugs, paints, pewter, china, inexpensive old furniture, through all possible degrees to the rare "museum" pieces shown by the lenders in the East Ballroom.

As a matter of fact, judging from the crowds in the Main Ballroom where the smaller shops exhibited, the public had as much fun looking at, and

NORMAN ADAMS, LTD., also showed this remarkably handsome Hepplewhite china cabinet, made about 1775. This would be equally useful as a bookcase.

buying from, the booths arranged by the more modest dealers coming from twelve States and as far west as Michigan, as in gazing at the magnificent rooms set up by such notable dealers as C. W. Lyon, Inc., Schmitt Brothers, Norman Adams, Douglas Curry, the St. James Gallery, Peter Guille, Mrs. Cornelius J. Sullivan, Edward I. Farmer, James Robinson, the Symons Galleries, Frank Partridge, Roland Moore, and Yamanaka.

The loans from famous personages were popular too; apparently it tickled a good many collectors, whether large or



THIS very rare piece is a "Carlton House" style bowfront writing table dated 1780. It was exhibited by Norman Adams, Ltd.

small, to find that Lily Pons, Gertrude Lawrence, Ina Claire, Gladys Swarthout and other stars have fallen under the spell of the antique.



Reproduction of silver inkstand used at the signing of the Declaration of Independence. The original, now in the Pennsylvania Museum, was made by Philip Syng, Philadelphia, 1752.

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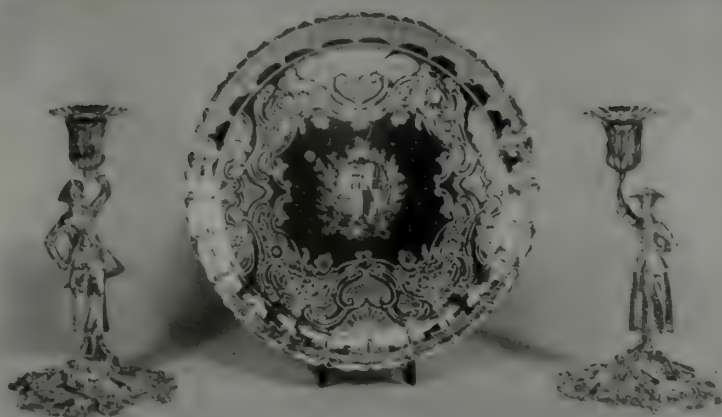
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## Antiques for the Home



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**ONE** of a set of four really exceptional mahogany Duncan Phyfe chairs, dated 1780-90, and having their original horsehair upholstery intact and in perfect condition. Lent by C. W. Lyon, Inc.

Private collectors also contributed towards making this exposition unusually fine. Dr. C. Ray Franklin showed some of his choice early American furniture; there were an enormous tapestry and two church "thrones" from the William Randolph Hearst collection; a fine selection of very old English silver lent anonymously; and pieces from the Stanley Ineson collection of early American silver spoons,

**FRANK PART-**  
**RIDGE** showed this regal and impressive Queen Anne walnut settee, covered in the original silk and wool gros point needlework, showing the familiar "Tree of Life" design.



which is discussed elsewhere in this issue.

Among the things I particularly enjoyed in Norman Adams' exhibit was a beautifully designed Hepplewhite china cabinet, made about the time our impertinent ancestors went to bat with mighty Britannia; or in other words, around 1775. Of course, such a cabinet is equally useful for books; bright bindings will provide almost as much color as porcelain or glass. There is a delicate subtlety about Hepplewhite at its best that has seldom, if ever, been equalled by any designer. This cabinet, which looks and is so entirely simple and devoid of ornament, has refinements of decoration quite as distinctive as if they (Continued on page 37)



**THIS** Paul Lamerie silver sauce boat is one of a set of four, made between 1748 and 1750. It carries a sphinx on the side and has unusually sturdy feet. Peter Guille, Ltd.

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Edited by HENRY H. SAYLOR

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# UNDER COVER

By MARTIN KAMIN

(Continued from page 2)

illustrator and caricaturist. There are few reporters who could have turned in a better job than did Mr. Covarrubias in his outline of the customs and culture of the Balinese. And there are few anthropologists who could have infused the dry bones of tribal rites, political organization, religion and economic life with as much warmth and charm as he has done here.

He begins by contrasting Bali as it is seen by the tourist with the Bali which has a life of its own. The history which follows is as thorough as it is fascinating, and leads into a description of the community as it is today. He closes on a rather ominous note, in which he sounds a warning to the effect that, due to tourist, missionary and imperialist influences, the culture of the Balinese will join other unmechanized civilizations in museums. He makes of all this a lively and alluring book which is equaled by the beauty of its illustrations.

CONTEMPORARY ART APPLIED TO THE STORE AND ITS DISPLAY. By Frederick Kiesler. 158 pages. New York: Brentano's. Reviewed by J. Chris Kraemer.

From its modernistic binding, through its modernistic typography, to its modernistic index, this work shrieks its blatant modernism.

The book, this author tells us, is "for a sound cooperation between public, artist and industry." But later on he says, "Art either is, or it is not." Well, which is it to be? He can't have it both ways. He offers this mélange as a corrective to the poor and distorted modernism with which the country has been flooded. He knows that "the sudden influence of contemporary art makes it necessary to control its real value." But seeing this and knowing this, why does he have to present his ideas by throwing his type on the page in an apparently deliberate desire to confuse and distress the reader, with an utter disregard for unity or logic?

On the whole one feels that Mr. Kiesler, who was formerly a scene designer in Europe, has not come out of the make-believe land of the stage or the shop window. Like the latter, his book is a peep-show to catch the passer-by with its flash and swank. The illustrations are generally well chosen and interesting, even though they're poorly reproduced.

1851 AND THE CRYSTAL PALACE: Being an account of the Great Exhibition and its contents; of Sir Joseph Paxton, and of the erection, the subsequent history and the destruction of His Masterpiece. By Christopher Hobhouse. Illustrated from contemporary drawings. 181 pages. Reviewed by J. Chris Kraemer. E. P. Dutton & Co., New York.

Albert was puzzled. And well might he be.

For, look you, here was a typical German set down in a typical English society. And, although all his life he had been trained to occupy just the place in that society which he was occupying, he still did not understand it. Nor did it understand him. In its typically English way it pronounced him "great and good"—thereby automatically removing the necessity for understanding him.

At any rate Albert, after promoting all sorts of worthy so-

cieties for the advancement of science, art, manufactures or whatever else seemed to need encouragement, was no closer to the heart of the people over whom, by virtue of his marriage to England's Queen, he was the ruler. "Nobody," as Mr. Hobhouse so neatly says, "would have said he was a happy man and few people reckoned him much of a success." This peculiar and, to him, embarrassing impasse left him particularly receptive to a plan proposed by Mr. Henry Cole who was one of the six assistant bookkeepers at the Record Office.

The plan, after some modifications, was nothing less than to outexhibit the Paris Exhibition of 1849. As Prince Albert saw it, it would further the realization of the unity of mankind. It was to give "a living picture of the point of development at which mankind has arrived and a new starting point from which all nations will be able to direct their future exertions." There were designs drawn for the building which was to house the exhibition each exceptionally hideous. The Committee finally was settling down to one the ugliness of which would have been monumental when, with one of those strokes of genius of which the English are occasionally capable of recognizing, Joseph Paxton, gardener to the Duke of Devonshire, inventor, orator, architect, founder of the London Daily News and possessor of seemingly inexhaustible energy, came forward with the design for a building entirely of glass. The idea took hold of the public imagination and spread like a prairie fire.

The Exhibition was finally opened. The Queen came almost every day. The Duke of Wellington was constantly making a rendezvous with a lady at the Crystal Fountain and was constantly recognized, followed and cheered by thousands of visitors, and was duly amazed each time it occurred. In 140 days 6,000,000 people visited the place and gazed in wonder at the monstrosities which were supposed to improve the public taste.

When the show itself closed, the people refused to let the building be torn down. It was therefore moved to a new site and remained with few changes until November 30, 1936. It then caught fire and burned down, leaving only the Crystal Fountain, scene of many Victorian assignations, standing. Of course the exhibition did not succeed in furthering peace, improving taste, or what not. But it did close with an enormous profit and Albert may have been slightly more popular after it was over than he had been before. And that the whole affair proves nothing at all is evidenced by the fact that that sort of thing still goes on—even to the Worlds Fair to be the greatest Worlds Fair ever on the plains of Long Island. One can only hope that a comet will strike the planet before 1940. But that outlook is very vague, and the chances are that someone is already drawing up plans to outshine that Fair. One wishes, rather wistfully that Mr. Hobhouse would work on it. If it weren't any more important, at least it might be somewhat more intelligent.



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## ANTIQUES FOR THE HOME

(Continued from page 35)

had been laid on with a trowel. The exceedingly fine moldings in the ovals set in the lower doors and the same fine molding used on the muntins above would be sufficient embellishment even without the wavy curve at the base.

Norman Adams also showed a rare "Carlton House" bow-front writing table of about the same period—a little later, perhaps; and these two pieces serve to convince one all over again that, during that particular period in England, while the government was at its stupidest, the art of furniture design soared to unequalled heights.

From around this same period, but American, came the set of four mahogany Duncan Phyfe chairs lent by C. W. Lyon and displayed by him together with a superb collection of other American antiques. On these chairs the original horsehair upholstery is intact, and very soft and slippery it still is, with a quality that I frankly don't remember in any later horsehair upholstery; so that I wonder whether my memory fails, or if the Victorian horse grew pricklier hair than his Georgian ancestors.

One master, long since gathered to his fathers, had what might be termed a field day during this exposition. Paul Lamerie, England's most famous silversmith in the 18th century, was represented not only in the anonymously lent silver collection but in James Robinson's exhibit as well, and in both most generously.

Lamerie's work today brings three times as much as that of any other silversmith and, usually, goes pretty promptly into museums. Robinson showed a pair of George II silver candlesticks, a splendid silver strawberry dish, jugs, and a cake basket, all by the old master.

In addition to the Lamerie pieces, Robinson put on display a delightful group of miniature silver objects all made by recognized masters such as August Courtauld, George Middleton, Elizabeth Roker, Jacob Marga, Jonathan Clifton. The earliest of these, a William and Mary silver porringer, was made in 1691 by "C. A." The latest, a pair of silver-gilt candlesticks, came from Amsterdam and were made about 1740. The tininess of these perfect small things is shown by this gallery by means of placing a full-blown rose beside them—a rather amusing conceit.

Still another Lamerie piece, from Peter Guille this time, caught my eye. Or rather a set of pieces. Four sauce boats these were, with a sphinx who looks to be a first cousin of the

English Lion on the side, and sturdy shell-like feet to stand on, and saucy—no pun intended—lines at the top and the spout.








A Gobelin's tapestry portrait of Catherine the Great of Russia, in the Symons' Galleries' exhibit, arrived in America after a long and varied history in France. Designed by Ducreux in 1773, for M. de Beaujon to complete his collection of the portraits of the Royal Family, it hung for a while in the Palais de Versailles, being exhibited with honor at the Royal Salon of 1773. During the Revolution in 1792 it disappeared entirely, not to be re-discovered until 1904.

Ducreux' depiction of Catherine, tremendously admired by the connoisseurs of 1773, shows her as a formidable lady, (but with a twinkle in her eye), wearing a pink and green dress adorned with emblematic jewels, and with a small crown on her head. The tapestry is silk and wool embellished with gold threads, woven at the Gobelin Ateliers under Cozette, Jr. The finely carved and gilded frame is of the same period, and altogether it is a royal-looking affair.

Frank Partridge of course put on a beautiful exhibit, with the high-spots, as far as I was concerned, a charming Queen Anne walnut settee covered in the original needlework executed in silk and wool *gros point*. The design of the covering shows the popular "Tree of Life" surrounded by large blossoming stems of flowers, with two small butterflies among the top branches of the tree worked in *petit point*. This double-back settee was formerly the property of General John Shearman, Grange House, Kilkenny, Ireland.

Then there was a Chippendale mahogany Silver Table, shown by Partridge, with a very delicately pierced fretwork gallery with chamfered corners, and unusually slender, tapering square legs. This is elaborately pierced and carved, a really delightful piece, full of lightness and grace. The front section of the gallery is missing, and Partridge says it is not unusual to find this, as it was done purposely to facilitate the removal of large silver trays from the table by sliding them in and out without fracturing the delicate fretwork.

It is to be understood, of course, that these are only a few of the highlights. The Exposition was, I repeat, a lot of fun for everyone who likes antiques, whether of the "museum" variety, or of the homelier sort more readily available to the majority. It would be impossible to do more than mention a few of the pieces, and to register gratitude that there will be another antique exhibition in the fall.

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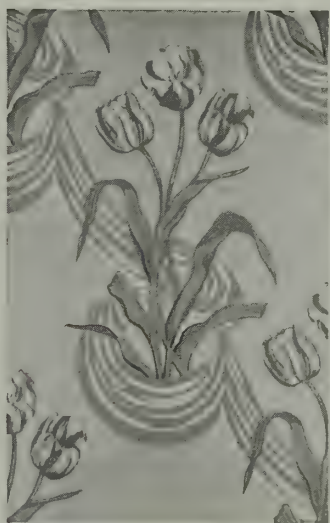


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## TALKING SHOP

THE naive charm of Chelsea figurines is something against which very few of us can harden our hearts. Those shown here are faithful reproductions of authentic examples, and are made by Spode. Both "The Sportsman" and his companion, "Mistress Vernon," are eight inches high, and cost \$39.20 each. Copeland & Thompson, Inc., 206 Fifth Avenue.



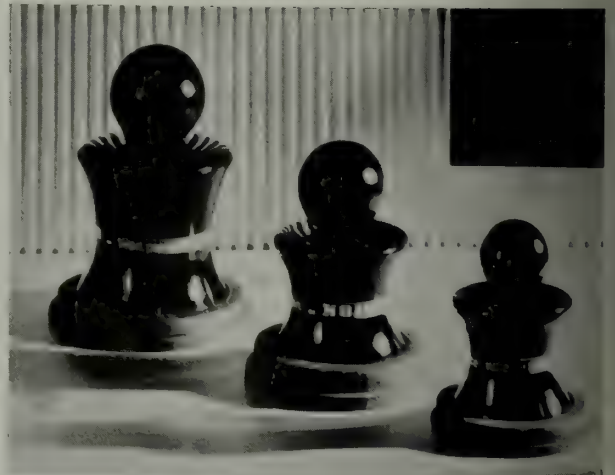
A COFFEE table makes one of the nicest wedding presents imaginable. This one is known as the "Milford," and is made of cherrywood, topped with a removable pewter or brass tray. Its size is just right—twenty-two inches in diameter, twenty inches high. It comes from the Shaw Furniture Co., 383 Madison Avenue.



YOU'VE probably heard of those brilliant red pottery bowls that were made in Arrezzo, Italy, as long ago as the first century, B.C. Well, you can get fine copies of them, right here in the Swing Age, made of sterling or Sheffield from impressions taken from the original terra cotta molds at the Boston Museum of Fine Arts. They are sponsored by Edward F. Caldwell & Co., Inc., 38 West 15 Street.



IF spring makes you feel like building your own home, or wrecking someone else's, we suggest that Weil's new Noir Bath Oil will help you off to a good start. It goes on with insidious suavity, leaving a faint, flowery fragrance that will last for hours. The trig black crystal bottles come in four sizes, at \$1.00, \$3.00, \$5.00 and \$8.75, respectively. Parfums Weil, 303 Fifth Avenue.





## TALKING SHOP



THE very latest shriek in glassware is known as Spectra, which looks deceptively fragile, but is actually all but bullet-proof. This dashing cocktail set consists of a shaker at \$6.00, a decanter at \$8.00, Old Fashioned, jigger and cocktail glasses at \$2.00, \$1.70 and \$2.00 apiece respectively, and a tray at \$7.50. The whole thing can be seen at the showroom of the United States Glass Company, 1107 Broadway, and can be bought at almost any department store.



LANVIN'S toilet waters have a way of being as inimitable as her famous perfumes. Just recently, she has come out with a heavenly eau de Cologne, whose revitalizing and lasting qualities are quite remarkable. You can have it in a 4-ounce size at \$2.50, 8-ounce at \$4.00, 16-ounce at \$7.00, thirty-two-ounce at \$12.00. It's available at department and drug stores throughout the country.



WHEN you're doing things in the grand manner, don't forget your chandeliers. This impressively handsome one combines metal and crystal in an Empire design of real elegance. And, despite its opulence, it's not bulky, being only forty-eight inches overall. The cost is \$57.00. Lightolier Co., 11 East 36 Street.



NO living room, however sumptuous, is quite complete without a mantel. Here is a nice simple one, Colonial in style, made of Botticino marble, which can be used for either an artificial or wood-burning fireplace. It sells for \$100 complete with facing and hearthstone. You can also get similar mantels in other tones of marble for \$50 and \$85. Ye Olde Mantel Shoppe, 251 East 33 Street. —A.H.C.

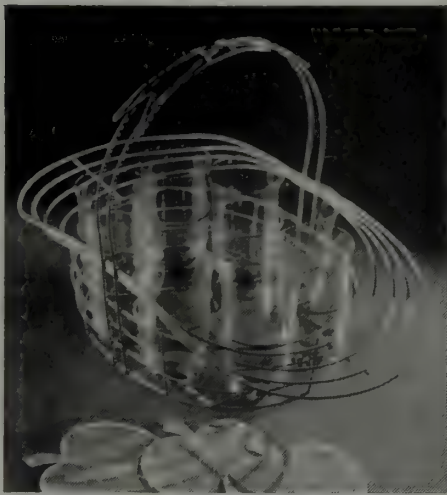
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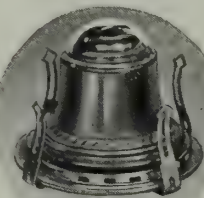
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## ESPAIRED FRUIT

(Continued on page 18)

grown in Europe for hundreds of years. When James Rorimer, curator of Renaissance Art at the Metropolitan Museum of Art, planned the charming medieval gardens for the Cloisters just opened at Fort Tryon, in New York, he placed two fine espaliers in corners of one of the lovely walls. There are old-fashioned roses and herbs and Annunciation lilies just where the old friars would have placed them, and two gracious *palmette verrier* apples blossoming against the sunny walls.

Almost every European peasant has one or two in his farmyard, not only for decoration, but for fruit. There is no space in his fields for big orchards, every inch must be used. The parks and walled gardens of the great homes have them, and the middle class gardener wouldn't think of wasting valuable wall space on anything else.

Henry Leuthardt of Portchester, who has one of the finest stocks of espalier trees in America, came over here in 1922 from his native Alsace to grow the dwarf trees for American gardens. He is university-trained for his work and wouldn't know how to do anything else; an artist, he paints his pictures in curved branches. His family have been horticulturists for 300 years in Switzerland; his father and all six of his brothers are engaged in the family profession.

Mr. Leuthardt advocates using espaliers as specimens for the garden walls, or as dividing lines between flower gardens and kitchen gardens. They are stunning as entrance markers for wall gates. He has a grand fence of cherries and plums in Portchester grown criss-cross, which he calls a Belgian Fence. The one in the illustration he trained in pears for a client.

Just now he is getting ready for an exhibition he hopes to have at the New York World's Fair in 1939. He has trained apple trees in four armed *palmette verrier* fashion up seven-and-a-half feet, and then bent the long arms over the top of a circular green garden arbor. This year the trees have been severely pruned back and not allowed to bloom. Next year the whole arbor, which can be taken apart and moved very readily, will be all set to astonish the folk who flock to Flushing.

Many shapes and sizes are available in these intriguing trees. You can have U-formed or double U-formed or three-fold U-formed. You can get them shaped like a fan—and a fan four or five feet high, thickly studded with coral colored nectarine blooms is only a promise of what it will look like when loaded with ripened fruit! Can you think of filling the ugly space in a garden or house wall to better advantage?

The *palmette verrier* style sends two early opposite branches out which are bent up after growing some two feet horizontally. One foot higher up the main stem, another two opposite branches are bent after one foot of horizontal growth; another foot, and two more are bent, and so on, like two-tined pitchforks welded together.

The simple horizontal cordon is the cheapest variety in most nurseries, for it is just two long arms stretching out along the side of the wall. But it is decorative, and bears quantities of fruit. For a little more, you can get one with two horizontal arms, called a double cordon.

It is necessary to give support to these arms, and care must be taken that the branches are at least ten inches from the wall. They may be planted on any exposure except north, although some west walls may prove too hot. One of the loveliest plantings imaginable for espalier is in front of a wall which is covered with English ivy.

In the vicinity of New York, many varieties of these fruit trees are valuable and, with the protection of a wall, hardy. Nectarines do very well against an east or south wall. And don't get the notion that your peach trees will die out on you in seven or eight years. If they are intelligently pruned, they will bear for thirty-five years.

They are best transplanted in the fall of the year, though most people have the transplanting done in the spring. Then, like the young man and love, most people's minds turn to buying the lovely blossoming trees, even at the risk of losing a year's crop of fruit. Restraint is a noble and valuable trait.

However, they will live if transplanted in the spring, and if you won't buy them any other time of the year, go get them then. More espaliers in American gardens; that's my crusade for the present.



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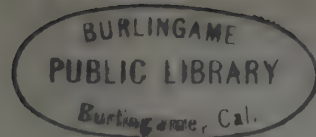
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Volume XLVIII August, 1938 Number 5

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# Antiques for the Home

by ARTHUR H. TORREY



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IN these days when designers strain to disguise radio cabinets as bookcases, portable bars as side tables, furnaces as objets d'art, it would be unjust to quibble at the Irish hunt chest, from the Westport Antique Shop, which was made—somewhere around the end of the 18th century—to look like a bureau. Those drawer fronts you see in the photograph have now been made honest by drawers behind them—a refreshing reversal of the modern trend.

Originally the top hinged at the back to allow boots, saddles, and odd lots of hunting equipment to be flung helter-skelter into the chest's capacious depths. As such pieces were placed, for freedom and convenience, in a conspicuous



ANOTHER treasure from Ireland, this time an 18th century hunt chest, once used for the storage of boots and saddles. The fake drawer fronts were put in to belie its real purpose. Westport Antique Shop.

position in the hall, the fake drawer fronts were provided for pure aesthetics.

Decoratively, it fitted in with the furnishings of the times, with its handsomely grained mahogany, the unusual reeded corners and the shell inlay above the feet.

Above it is an interesting, well-proportioned Chippendale gilt mirror, richly carved. The garniture of three pieces is composed of unusually large examples of Crown Derby in gilt on white with strongly colored flowers.

Howard & Company present a puzzle for the observant in their set of four George I Irish silver candlesticks. As you may see by looking carefully, the set is made up of two pair, with the slightest differences between them, so very slight that they may successfully be used together.

Two are hall-marked Matthew Wolker, Dublin 1717; the others, John Hamilton, Dublin 1719. All four came from the same castle in Ireland, which leads to the conclusion that the 18th century owner liked his first pair so much that he had them reproduced.

There is a stalwart dignity about silver of

TWO pair of George I Irish silver candlesticks, one made in 1717 by Matthew Wolker, the other in 1719 by John Hamilton, but both so much alike that they can be used together. Howard & Co. Photo by Cary.



this period that has a strong appeal in our jittery modern world. These candlesticks, on mantel piece or desk, would, it seems, do much to chase the spooks of war and change and insecurity right out the window. Low, big-based, solid, no fateful wind could shake them. More than two hundred years of chance and change have left them shining and unperturbed.

Completely "period" rooms often give an effect of stiffness, of being too carefully arranged and considered, but the Sheraton dining room illustrated, from the Colchester Galleries, satisfactorily avoids all such pitfalls. It has dignity without stuffiness (though, indeed, it is hard to imagine any Sheraton piece lending itself to dullness), and a pervading feeling of fresh simplicity.

The two-pedestal table with reeded legs and a satinwood banded edge the top is typical of the style, and a very nice table and a very nice style it is—or

should I say, they are? The chair, two of them with arms, are unusual, however. As far as I remember, I have never seen that type criss-cross back with the two oval holes, but I would be glad to hear of others. Whether Sheraton chairs of this kind, with the graceful sloping back lines are as comfortable as some others is a matter of opinion. At any rate, they are exceedingly pleasant to look at, and the upholstery of white leather is both cool and practical.

The Georgian flower basket on the table is in harmony with the rest of the furnishings, as are the Georgian Sheffield urn on the left, the side table in the corner and the handsome English crystal chandelier.

At the end of the room, behind the table, stands a charming Chippendale cupboard; the criss-cross mounted on the doors carrying out the motif of the chair-backs. Inside the cabinet is a set of white Worcester plates with a blue and gold pattern. All the furniture is, of course, mahogany.

The sideboard is good Sheraton with a Chippendale mirror—the only dissenting piece—above it.

A "period" room furnished with remarkably fine Sheraton pieces and appropriate 18th century accessories. The mirror over the sideboard is Chippendale. Colchester Galleries, Ltd.





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Photo by Garrison George S. Steele, Architect

A Victorian living room. The very wide Venetian blind is of white, with dark-toned severe draperies on either side. Some fine old carved pieces of Belter furniture are shown upholstered in satin and damask. The frames painted white give a modern note to the room.

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Photos by Jay and Grace Sternben

M R. ELMER ADLER'S old stone farmhouse in Bucks County, Pennsylvania, as it is now (above), and as it was (right). A remarkably fine remodeling job has been achieved without loss of any of the building's picturesque quality.





## THE REBIRTH OF AN EARLY DUTCH HOUSE

By GILES EDGERTON

BUCKS COUNTY, bordering the Delaware north of Philadelphia, is, we know, the home of some of the best architecture in Pennsylvania; there are, in fact, few localities in the entire country where early domestic work of finer character and more direct simplicity can be found. It was early in the history of the country when Dutch farmer-immigrants began to move westward to the rich lands of Pennsylvania, and their labors were presently rewarded by the best an agricultural community could offer: good crops, fat cattle, stout timbers and native stone for their dwellings. That these rugged settlers chose stone was due in part, of course, to the availability of the material, but there was something more, something in the traditional Dutch character which demanded enduring buildings. Pennsylvania, after all, was well wooded, and it would have been quite possible for its inhabitants to follow the New England pattern with houses of wood. But they chose stone, and created one of the most interesting of all the variations on the classic style originally imported with their other possessions from Europe. One of the most fortunate results of their choice was the survival of many magnificent houses, of which the example shown here is one.

The builders of these houses—and barns—were not professional artists or architects, they were plain farmers who did building as a matter of course when they could get away from their fields. But in addition to their fund of sound knowledge of durable construction, they frequently showed an astonishingly sensitive feeling for proportions. They knew how to build a cornice so that it looked right when it went up into place; they knew how to pitch roofs for appearance as well as for shedding snow and water; they knew how to handle fenestration. And they knew, as few have known, how to fit a building to its site.

The great revival of interest in Bucks County is comparatively recent: Connecticut had its boom in old houses first. After the Connecticut market had been pretty well combed over, and prices began to rise, New Yorkers in search of rural retreats began to cast about for a new location, still within reasonable distance of the city. New Jersey and eastern Pennsylvania were logical choices. The fame of Bucks County, to be sure,

is by no means as recent as the above would suggest, and many came early and bought advantageously. But the Dutch farmers built well, and many of their houses were still looking for buyers only a short time ago.

This house was built in 1790 or thereabouts by a farmer named Wyker. Like his neighbors, he built it of solid stone, using stucco on one wall. Later a wing of wood construction was added, and used as a summer kitchen. Its present owner, who acquired the house nearly a century and a half after it was constructed, found that Farmer Wyker had built well, and almost all that had to be done consisted of modernization, restoration of a few missing mantels, and repointing of masonry. The house, too, was fortunate in that its new owner, Mr. Elmer Adler, an outstanding authority on the art of printing, had no intention of altering in any way its original character. What we see

THE ancient staircase, one of the finest of its kind in the northeastern states, has been retained in its original form.







THE fireplace in the living room has been restored completely in character with the rest of the house. The vivid Dutch tiles are a colorful note.

here is the fruitful result of a soundly established understanding between house and owner, ably guided by the architect, Mr. Emil Szendy.

The exterior of the house as shown here is substantially as it was. A stucco coating was removed from the front wall, old sash was replaced, and a new door hood, in the traditional Bucks County vernacular, was designed by the architect. The old stairway, one of the finest wood stair-

ways to be found in the northeastern states, was fortunately in excellent condition, and required only refinishing and a minimum of repairs. Of appropriately simple design, the stair is one of the best features of an excellent house, and the magnificent lustre of the old wood is apparent even in the photograph.

When the owner took possession, he found that the original fireplaces in the dining room and in the bedroom on the floor above were missing, and they were rebuilt, with new mantels added. Here, perhaps more than in any other portion of the restoration, the painstaking fidelity to the original character of the building is evident. It would probably take an expert, and close examination at that, to discover where the old work leaves off and the new begins. In the dining room, this combination of the old and the restored seems particularly felicitous. The satiny warmth of the fireplace paneling is reflected in the wide floor boards, and echoed in the beams of the ceiling. And the furnishings, too, not only harmonize perfectly both in their simplicity and scale, but carry further the wood motif so typical of the style.

Another change in the old house—this time an addition, rather than restoration—is the new kitchen wing and porch. The old wing, which was also an addition to the original building, was removed and replaced by one of stone construction. The kitchen is a generous room, with ample space for numerous activities it serves in the country, and the old stone cistern below was made into a cellar. Water is now supplied by an artesian well, as the old well was far from adequate for the needs of a modern plumbing system.

A major alteration, as far as the character of the old house is concerned, was the removal of the partition between the living room and dining room to make a large living room. Small rooms were, of course, a virtually invariable characteristic of the early houses, partly because the house, to the Colonial farmer, was almost an accessory to the more important farm structures, and partly because even the most skillfully constructed and assiduously fed fireplaces could not warm a very large space; large rooms were generally considered a useless extravagance, as well as highly impractical. And only the kitchen ever violated this rule. The kitchen was the natural social center of the household, as well as the workroom; and it was, moreover, the warmest place in the house for at least half of the year. The removal of the old partition, consequently,

VIEW of the Adler farmhouse from the rear, showing how gracefully the building fits into the rolling countryside of Pennsylvania.







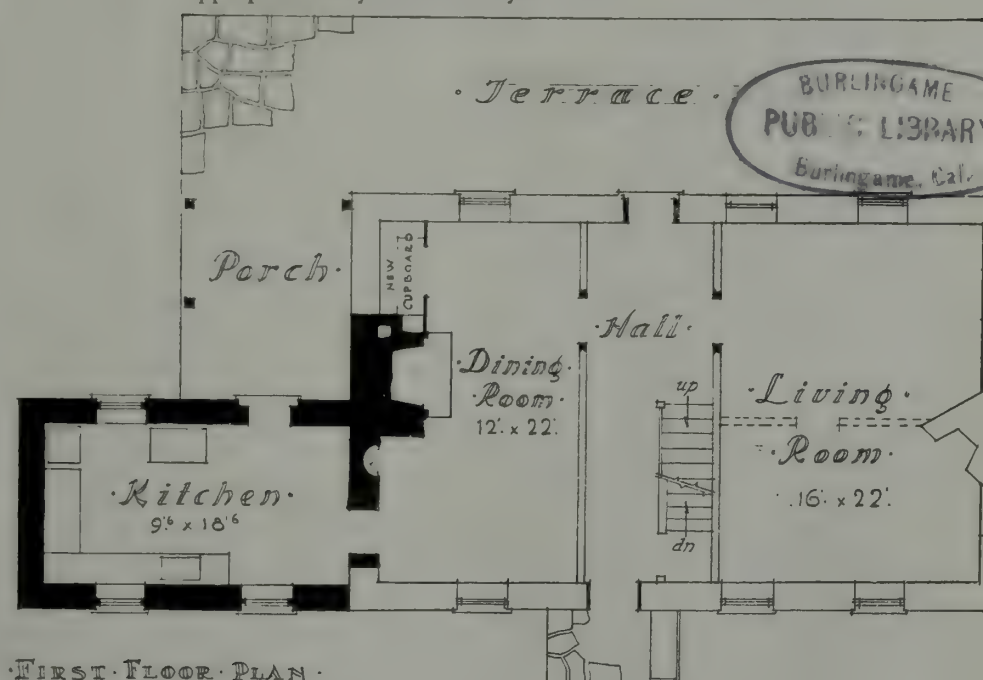
was in a sense a violation of the original character, but the result has more than justified it. The fireplace, which juts out into the room at an angle, is undeniably picturesque, and it has made possible an interesting and convenient furniture arrangement. Here again, the furnishings are in perfect harmony with the general scheme.

If Farmer Wyker should return to the house he built, he would probably have little difficulty in recognizing it. The plumbing, heating plant, and other modern accessories might startle him a bit, and the new wing might look a bit luxurious for his eighteenth century farmer's taste, but on the whole, one suspects, he would be pretty well pleased by it all.

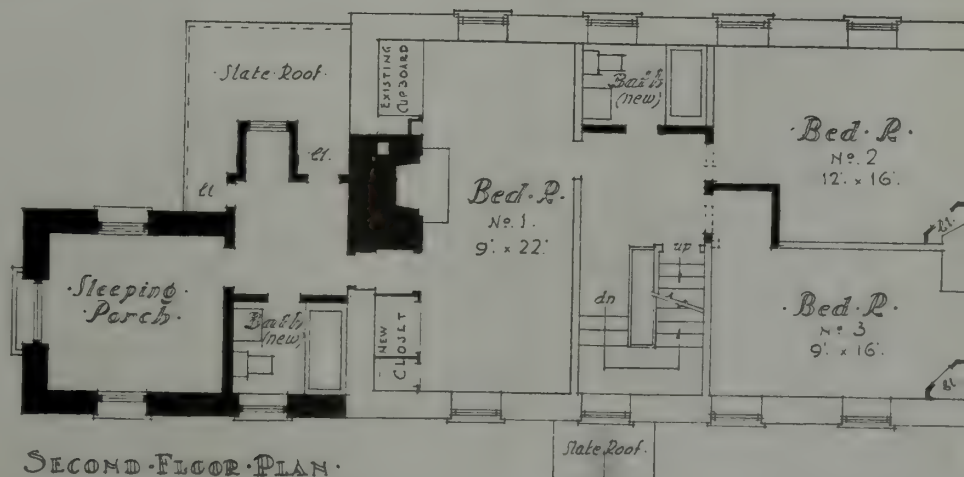
We seem, in the last few years, to have lost ourselves in a morass of "style." We have largely ceased to study a house, inside and out, in relation to the occupants, their character and ways of living. We want a home, and the architect says: "Will you have your house Norman style, or Tudor, or early American, or Georgian?"; and we meekly select the one we think we can best live with. And then we are asked if we like the decoration Traditional or Modern.

How many of us dare to suggest that we want a house with a large kitchen, because we expect to have a lot of good cooking done, or that we want a sitting room with south light and wide windows, where the children can read and study, and always a fireplace and deep couches, and that the house must have a hospitable entrance and a friendly

THE dining room fireplace was missing, but has been restored with notable fidelity. The furnishings in this room, as well as throughout the house, are antique, and of appropriate early American style.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

FLOOR plans of Mr. Adler's remodeled farmhouse. On the first floor, a partition was taken out to make a larger living room. The layout is unusually convenient and commodious.





THIS is where the partition was removed between the living room and the old dining room. The jutting out of the fireplace makes possible an unusual grouping of furniture.—Below: Looking into the master bedroom, where the old fireplace was also missing, but has been rebuilt with the same integrity as the one in the dining room.



air, and be built to wear well—not just a real estate proposition?

It would seem that this may be one reason why we take so kindly to remodeling a home. The essential form is there to begin with, and we can adjust it to our own ways of living. We can add a wing or a porch, and see that every window does its duty in supplying light and air, that the plumbing is efficient and there is plenty of closet space. We want the entire house made for practical comfort and for peace of mind.

Undoubtedly, Farmer Wyker built his house as he would have built a chair, as a place to fit into, to make life pleasanter, a place in which to rest from work and prepare for work. He was a true economist. He did not expect to move for a long time, Home was a significant word to him, and that is why his house has been easy and pleasant to remodel.



**P**RINCESS Victoria Louise is one of the most showy of the many varieties of Oriental Poppy, with its vivid pink blossom and dusky heart.



Photos by J. Horace McFarland

## NOW IS THE TIME FOR ORIENTAL POPPIES

By ESTHER CAUDILL

**T**O paraphrase Will Rogers' famous comment on the weather:—"Everybody wants Oriental Poppies, but no one does anything about it." That is—at the right time. And August and September is the right time.

When the huge red and white and pink blooms create dramatic splotches of color in our neighbors' May gardens, we dash madly to our favorite nursery to buy some plants. To our dismay we find they are not for sale, for they cannot, like most other perennials, be moved successfully at that time.

We solemnly vow to return in August, but somehow garden enthusiasms wane with most of us when the thermometer hovers in the nineties; and another year rolls by without this bold, glorious harbinger of summer to thrill us with its sudden burstings of flame in our garden.

However, for those who simply cannot bring themselves to this exalted state of horticultural zeal, there is a ray of hope. Young plants may be moved early in the spring,

even after they are in bud; and if a large enough ball of earth is taken they may not even wilt. If they do go down and turn yellow, do not grieve too much. The roots are still alive. In that case, simply cut them back to within three inches of the ground, mark the spot well and forget about them. When the fall rains come, a tuft of green leaves will appear to justify your faith.

I do not advocate this method. It is only an alternative for cool weather gardeners. The best method is to buy the plants now when the first tender, fuzzy new growth is starting.

If you are fortunate enough to know a generous nurseryman who will dig you a large plant with long fleshy roots, you may have a dozen or so blooming plants next spring.

Merely strip the earth from the roots and, with a sharp knife, cut them into three-inch lengths and plant them perpendicularly, always being careful to keep the right end up, (they won't grow up-side-down) and the top of the root





A CLUSTER of Oriental Poppies, ranging in color from pale pink to deep maroon, growing lustily in a garden border. Though their blooming season is comparatively short, their fading foliage may be concealed by planting perennial baby's breath among them.



about an inch below the soil level. While sand is of course the best rooting medium, I have often rooted them right in the garden soil where I wished them to grow. The original plant, with three inches of root remaining, may be used also, and will be just as vigorous as though it had not been shorn of two-thirds of its root growth. If you have old clumps in your garden and wish to increase your stock, do not hesitate to dig them and treat them in the same way. If an inch of root remains, (and many inches do, for the root system of the Oriental is a prodigious thing), your old plant will come up twice as fine and healthy as it was before.

GUERTEMBERGIA is a variety with dusky petals and a definitely opulent air about it.





THIS magnificent Oriental Poppy is called Big Jim, a not very romantic name for such a histrionic white blossom, crimson-splotted at the base of the petals.



ANOTHER white Oriental Poppy with sumptuous crimson heart. This variety is known as Mary Jane Miller.

This method is much to be preferred to the planting of seed. In the first place, the seeds are such minute things it is very hard to get a successful germination. Second, they are delicate, slow-growing little plants; and third, they do not always come true to color.

As for varieties, the Royal Scarlet, a rich orange-red, is the one most commonly seen. Although I love this shade, especially if planted alongside tall white Iris, still, some people object to the color, and Beauty of Livermore, a deeper, richer crimson, may be preferred.

Mrs. Perry, to my mind, is the best of the pinks, and Perry's White is a thrilling, shimmering white with a blotch of crimson at the base of each petal. Olympia is a scarlet double-flowering variety which many admire.

Now a last word as to soil. While I have always found the Oriental poppy one of the sturdiest, most persistent plants in the garden, not at all fussy as to soil, growing equally well in heavy and light, acid and sweet soil, and even blooming in partial shade, there are gardeners who simply cannot get them established. In the cases where I have had an opportunity to examine the soil, I have found it extremely acid. So much so that there was a tinge of green on the surface; and to complicate matters further, these ambitious gardeners had been so greedy for bloom that they had smothered the plant out after flowering by planting fast-growing annuals, such as marigolds and zinnias, within six inches of the poppy, consequently shading it and the surrounding soil so completely that the sun could not penetrate properly to ripen the leaves and sweeten the soil.

So, all in all, if you want Oriental Poppies—or more Oriental Poppies—in your garden next spring, build up a resistance to tropical temperatures, summon to your aid a fair amount of courage with a spade and a knife, and set the three-inch roots two feet apart in a medium soil and full sun. Next spring you will be amply repaid for your labors.



A CLOSE-UP of Orange Beauties in a garden bed. Their flamboyant color would bring cheer to the most discouraged misanthrope.





THE Southern Colonial type of doorway is gracefully represented by the entrance to the home of Mr. Robert C. Winmill at Warrenton, Virginia. The lintel carries an elegant pineapple motif. William Lawrence Bottomley, architect. Photo by Bagby.



THE late Mrs. E. Palmer Gavit chose a picturesque Italian doorway for her California home. Its intricate stone carving bespeaks the sumptuous splendor of the Renaissance. Photo by Jessie Tarbox Beals.



THIS severely simple doorway is illustrative of the Colonial style associated with the "down East" section of the country. Setting the windows between the pilasters was one of the earliest methods of lighting hallways. Home of Malcolm Stevenson, at Westbury, Long Island. Dwight James Baum, architect. Photo by Studio Glasgow.

# DOORWAYS THAT NO WOLF WOULD DARE APPROACH

By COLIN CARROLL

*"The lintel low enough to keep out pomp and pride:  
The threshold high enough to turn deceit aside."*

—Henry Van Dyke

THE doorway of your home is one of its most important features. Perhaps no other single architectural detail so takes on the color and tone of the personalities who live within. It can either repel or welcome; it can be either pleasantly casual, rigidly formal to the point of being forbidding, or smilingly cordial and ingratiating. Nothing could be more final than the proverbial shutting of a door on an unwelcome visitor's face—especially if you have that kind of door.

In the last decade or so, the American homeowner has become much less strait and narrow, as it were, in his atti-

tude toward living. He *does* lock and bolt his door against possible gangsters, kidnappers and other obstreperous invaders; but he has learned to be a little more suave about it than he would have been, say, thirty or forty years ago. The peephole system went out with Prohibition; and the clanking chain and snarling hound approach is to be found only in detective stories and sentimental novels. When the average American builds a home, nowadays, he is pretty sure to choose an architectural style that is easy, convenient and unfretful to live with; and his front door will have the same quality.





THE quiet grace and dignity of the Federal style is notably illustrated in the doorway of the residence of E. A. Bartlett at Bronxville, New York. Dwight James Baum, architect.



ABOVE, center: The entrance to the historic old Tredwell house in New York City has a magnificently carved fanlight and two Ionic columns flanking the paneled door. Photo courtesy Historic Landmark Society.



THE Colonial house of Fayette Baum in Syracuse, New York, has a doorway with a shallow portico, and a delicate fan motif on the lintel. Dwight James Baum, architect. Photo by Studio Glasgow.

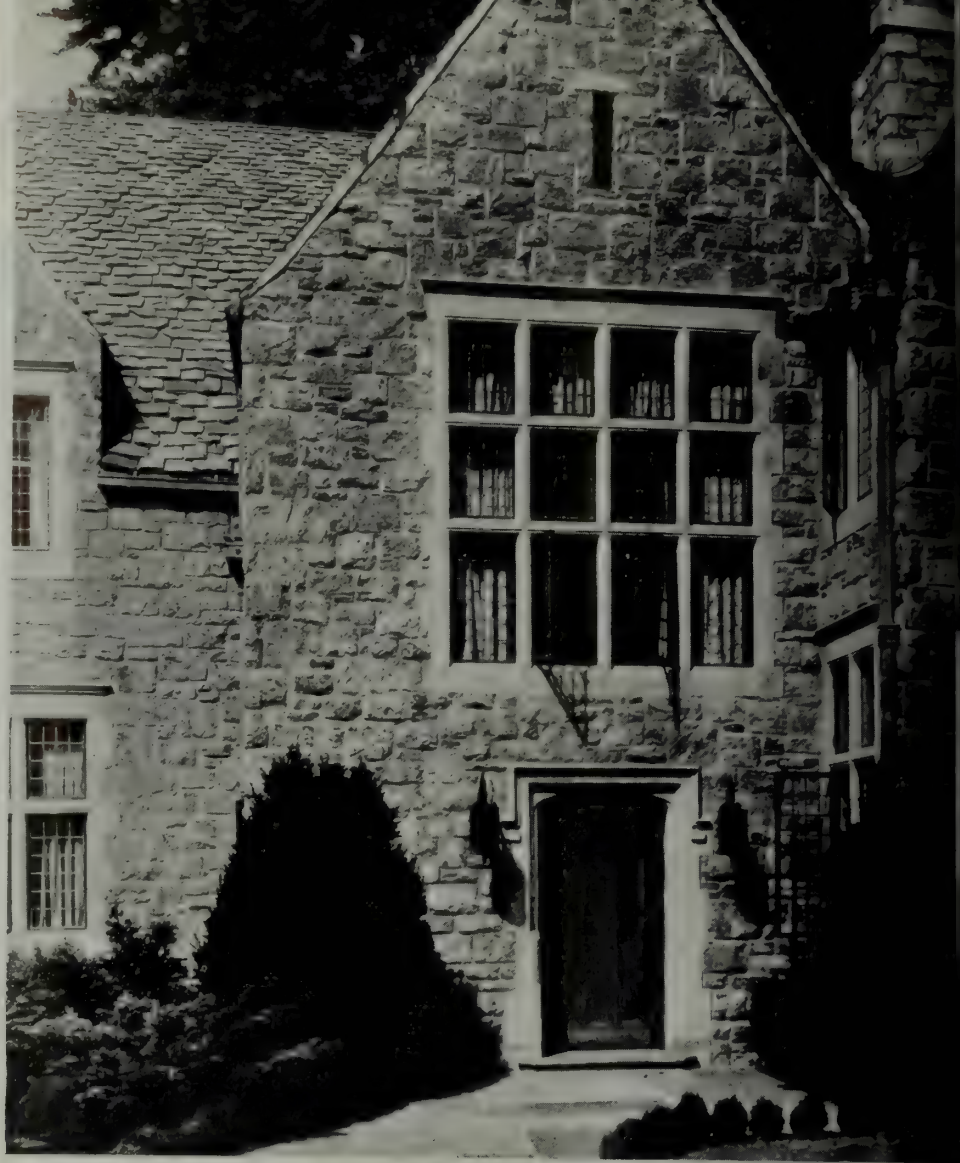
A VERY fine presentation of the Southern Colonial doorway, classic and beautifully proportioned, is to be seen at Claremont Manor, Virginia, home of General William H. Cocke. William Lawrence Bottomley, architect.







THE picturesque loggia doorway of the residence of Mrs. Paul Fagan at Pebble Beach, California, is unmistakably Spanish in feeling. The door, with its opulently carved ironwork, was executed by Samuel Yellin, from a design by George Washington Smith, architect.



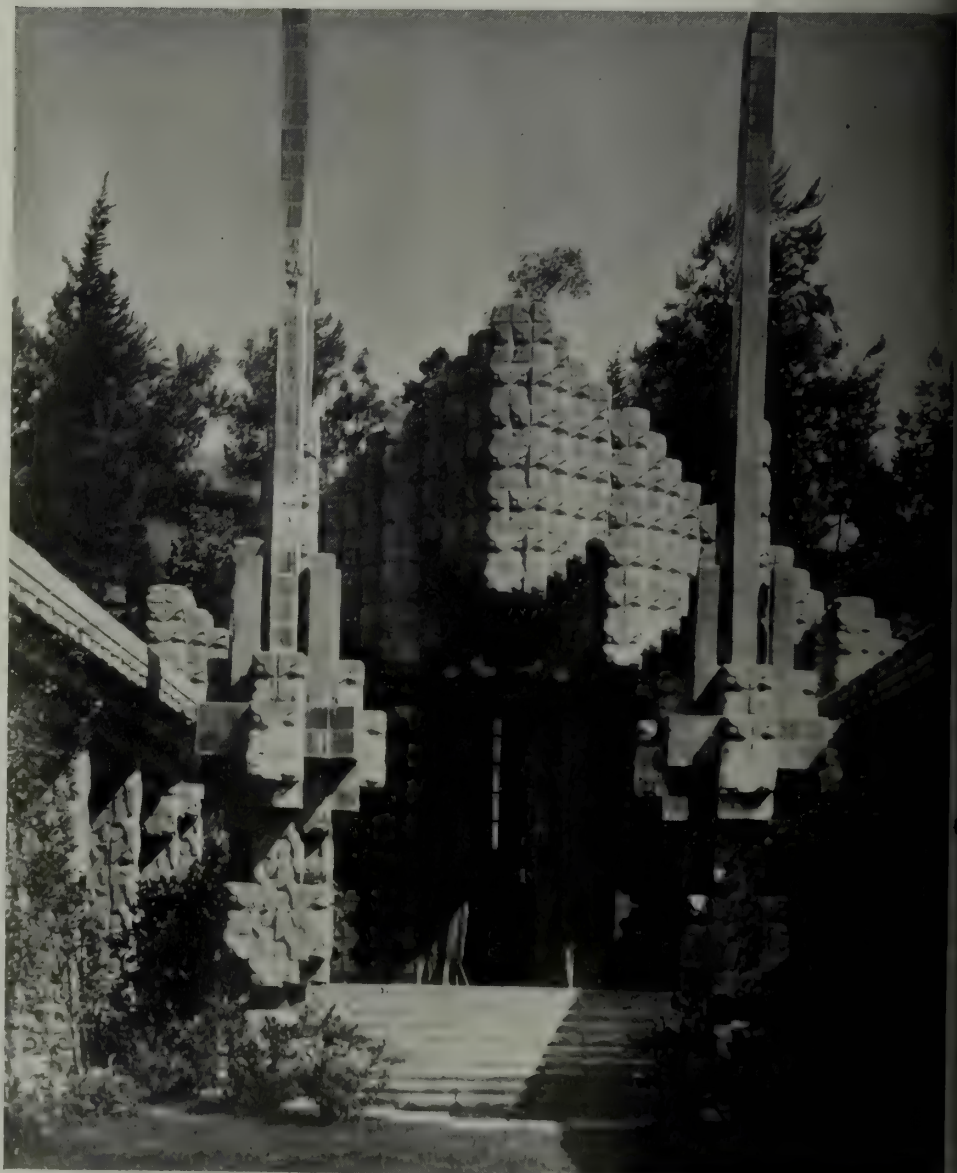
ABOVE: The Tudor method of placing the doorway in a gable-end is illustrated in the Pelham, New York, home of Mr. C. T. Weihman. The door itself is of paneled oak. Lewis Bowman, architect. Photo by Gillies.—Below: Dramatic and almost fantastic in its ultra-modernity is the entrance to the home of David Barnett in Hollywood, California. Frank Lloyd Wright, architect.

Perhaps the finest contribution of American architecture to the history of doorways is the development of the Colonial-Federal type. This type is peculiar, indigenous and perfectly suited to the American scene in general. It has a certain formality, it is true, but only enough to emphasize the pure classicism of its lines. No one can deny the welcoming grace of the characteristic fanlight and delicately carved lintel. Its adaptation from the more or less rigid English Georgian style has been achieved with honesty, imagination and good taste.

This type of doorway, of course, is most closely associated with the new England states, where it appears with abundance. In the South, it is a bit more regal and classic, probably because of the more lavish and manorial scale of living. In New England, the Colonial doorway is apt to be simple, chaste, and perhaps a bit austere. Down South it is on a larger scale, more elaborate, less self-contained, to speak.

Of course, this continent of ours is so vast that it affords a setting for almost every type of architecture. The lush landscape of Florida calls for the spreading, tile-roofed, balconied Italian house; the golden, semi-tropical reaches of Southern California demand the relaxed Spanish hacienda or rancharia; and the dramatic deserts of New Mexico, Texas, and so forth, are ideal backgrounds for the Modern functional style, with its starkly flowing lines and rhythmic planes. The modified Tudor and Elizabethan styles are suited to the Middle states, where the landscape is much like England. And the doorway follows suit.

This point has been illustrated on these pages through the types of doorways most popular and most generally used throughout the country, (Continued on page 40)







## ICED TEA FOR HOT DAYS

Photos by Hi Williams



THE intimate and traditional custom of serving tea has once more come into its own in the daily scheme of the smart modern hostess. The ubiquitous cocktail, now firmly established, will never be supplanted; but it's nice to think that you can drop in on your friends for a cordial sip of tea without being considered a sissy or a pillar of the W.C.T.U. It seems civilized, somehow, and leisurely and casual.

Now that the dog-days are upon us, iced tea, with a variety of "fixin's," is the beverage of the moment. In the picture on the left, above, we see it served in the form of a punch, for a moonlight and dancing party, with light refreshments presented *à la buffet*. The good-looking punch bowl, of Czechoslovak conception, is set in a revolving tray, which gently spins the glasses into a position to be filled with ease and a minimum of accidents. From Ovington's.

At the right is shown a chic way to serve iced tea at a bridge luncheon. The four individual triangular trays in bright colors form a square upon which are set the black crystal plates, banded in silver, and the sparkling glasses for iced ginger tea. The menu comprises frozen cottage cheese salad and ripe red strawberries to be "dunked" in powdered sugar. Trays and crystal from Ovington's.

Below these, at the left, is a real tea table set in a garden. Daisies grow in a sunken pot in the center of the blonde rattan table. The glasses harmonize charmingly, being golden brown in color. The tray and plates are of walnut. In the background is a handsome rattan chair upholstered in soft green, rose and yellow—a perfect complement to this suave ensemble. Furniture designed by Helen Park, from the Ficks Reed Company.



# DECORATIVE PORCELAINS FOR ROOMS OF TODAY

By JOHN MARSMAN



SHING country gallant, reproduced from an old Chelsea figure. Reproductions have the same quality of fitness and sentimental charm as their originals, and are so well executed as to be indistinguishable. Copeland & Thompson,



THIS exceedingly sleepy cat is modeled in the lustrous Royal Copenhagen ware made famous in this country by Georg Jensen. The small and venturesome mouse in the background is watching Tabby with well-advised wariness.



HERE is the coquettish mate to the Chelsea gentleman shown opposite. All these Spode figurines are vivid and variegated of color, and are finished in a high, smooth glaze. Copeland & Thompson, Inc.

IT has always been the peculiar province of decorative ceramics, among all other art products, to be merely and simply charming. Unburdened with the need to perform a great "mission," or the urge to illuminate deep spiritual meanings, or the necessity of pleasing some dreadful academy or other, these ceramic creations have been pretty free to follow their own wilful inclinations.

Thus, they have discovered at one time or another just about all the means that lie in their scope—at least, so it would appear—to render themselves ingratiating. For the modern collector, either of the old or the very new school, there is provided a world of choice objects among which to revel endlessly. To the modern homebuilder who must perhaps look elsewhere, alas, than in his own severe surroundings for "comedy relief" or a dash of utter frivolity, there is offered a multitude of ingenious attractions.

Take the great abundance of figures in porcelains, faience, pottery and various wares brought into existence in Europe in the eighteenth century alone. Perhaps a little commonplace, in the days of their origin, or at least more familiar then as a part of cultural experience, today these gods and silly shepherdesses, sprites and fauns are wholly delightful to us, denizens as they are of an elusive otherworld all their own. Chelsea, Staffordshire, Sèvres, Capo da Monte, Buen Retiro,—the list of their names is very long.

Theirs is a world where the sky is always gentle, where cows may be mauve with bright yellow spots, and the swans are wine-red with feathery porcelain wings, tinted orange and cerulean blue. The chickens, gorgeous creatures, may appear in pink, marbleized with gold. Diogenes, in neatly arranged pale blue tunic, his beard well curled and most certainly scented, holds out his eternal searching lantern. The Muses, Seasons, Senses, Fortitude, Charity and Faith pose prettily here and there, each with his incomparable attributes. Turks and Moors and Blackamoors, with a grand

company of rococo flute and violin players, strike postures. Lambs frisk about everywhere. And many shepherdesses in bright brocaded dresses, dainty red slippers, beribboned and preposterous tilted postage-stamp hats, lean against luxuriant masses of white starlike flowers.

This delicate air will tolerate only some harpischord pastorage of Scarlatti, a tinkling rondo by Couperin, or a motet by Mozart. Hans Christian Andersen could have set up his youthful toy theater here and played at puppets.

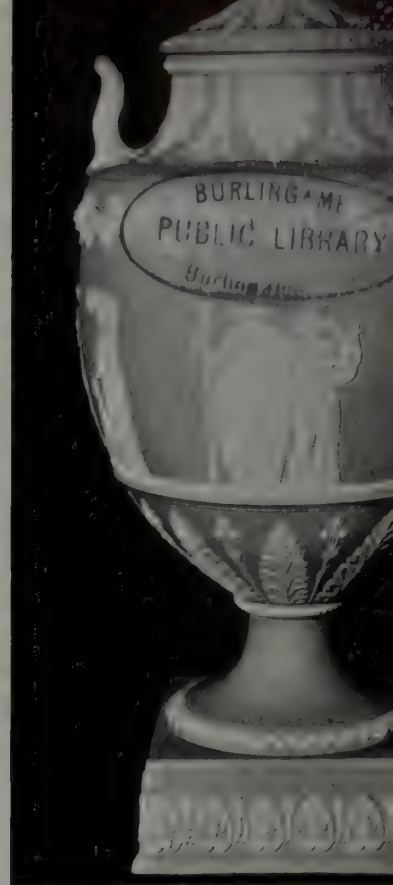
A gay throng in a gentle atmosphere. Yes, to buy them today in their original manifestations is generally expensive. But they are copied and copied well. The Spode replicas of two Chelsea figures, illustrated here, could be taken easily for old, so faithful to their models are they in every particular, in piquant faces, clear bright colorings and a characteristic high glaze.

So many of the old potteries are still in operation, not uncommonly under the guidance of descendants of their famous founders, that one is given to wonder whether the medium of manufacture, this or that special clay, and the fragile product of their labors, have not had a stronger hold on the public's esteem than practically any other branch

THIS devoted mother polar bear watches with matronly pride the antics of her roly-poly cub, while the penguin, seeming rather pompous, looks on with some disdain. This group is another example of the Royal Copenhagen ceramic work, and can be found at Georg Jensen.







LEFT: A rustic faun, modeled in terra cotta by the well-known young trian ceramist, Vally Wieselthier. A figure such as this would be extra decorative in a city apartment; and it could be used in a garden during the summer. —Above is a magnificent Wedgwood urn in jasper ware, colored in the characteristic blue and white generally associated with this historic porcelain firm. This is a typical piece, and has great elegance. Josiah Wedgwood & Sons, Inc.

of artistic output. Indeed, most of the contemporary porcelains can boast of long histories. Spode, which reproduces the aforementioned Chelsea figures as only one of its varied activities, is an example. Wedgwood, that revered name, carries on its traditions nobly today, still under the surveillance of the original family. Its handsome decorative and useful objects, familiar to all, constitute indeed a varied

lyric poetry of their very own, and are among the most artistic ever produced anywhere. Stemming from Pompeii and Greece, the classic urns in green or blue jasper ware, with their ineffably exquisite appliques in white and the bowls, statuettes, plaques, medallions, jardinières, in various colors or in black basalt, are still being manufactured today in Etruria.

*(Continued on page 36)*

ANOTHER group of Royal Copenhagen figures from Georg Jensen. Everything about them, costume, gesture, pose, depicts the forthright simplicity of the barnyard. The animals are done with realism and whimsicality.





# I BOUGHT A HOUSE

By LUTHER GREENE



house at Milford, Connecticut, as sketched by H. P. Conaway.

AFTER five years of planning to buy a house, I could hardly keep from laughing when I realized that here I was driving through the night, from West Falmouth on Cape Cod to Milford in Connecticut, more than two hundred miles, to take the first look at a house I had bought the week before, sight unseen, just at the insistence of my mother who had found it, and two very cold photographs of a white clapboard house set in the middle of a snow-storm.

It was now the end of August. I had been on the Cape and in Nantucket all summer directing and managing two "straw-hat" summer theaters. Before I went up, I had put my mother in a little mill house at Silvermine, and we had spent two days sending out a form letter to every real-estate dealer from New York to New Haven that we wanted a house—"a little house, a lovely house, an old house, in a

village not too far from New York." We wanted everything and wanted it for the proverbial song. For three months my mother had looked at houses, over two hundred of them, she said.

Each mail brought a letter from her, "saw fourteen houses yesterday from the Sound to Danbury and don't wonder the people want to sell them." And again, "saw lovely place today. Ideal if the town dump were not next door." Each letter was more discouraging and finally they became fewer and fewer. I was sure that there was not a house in all of Connecticut that filled our requirements.

Late in August, and after a silence of ten days, a telegram came:

"Have just found wonderful house in Milford, Conn. You will love it. Send five hundred dollars to bind deal. Letter and photographs follow. When can you come. Mother."

Now that there was something definite which required immediate action I was reluctant to dash ahead. I decided to wait for the pictures, even though someone else might get this miracle house. I wired my mother to take her time and to send me complete information. And she wired me by return to stop dawdling and send the money. But I didn't.

From various sources I set about learning things about the town. Before this, Milford had been nothing more to me than another one of those numerous towns between New York and Boston that have vigilant police departments and crowded streets. Between Bridgeport and New Haven, Milford, with about 10,000 population, is one of

Photos by Avery Slack



LEFT: One of the bedrooms boasts a Directoire chair and mirror, and a fine mahogany spool bed covered with a two hundred-year-old quilt. —Below: Looking from the upstairs hall into another of the bedrooms. At the left can be seen the partition that folds back, making one large room of the entire upstairs rear of the house. At the right is the door to the "secret closet."





# SIGHT UNSEEN

of the oldest towns in Connecticut, having been founded in 1639 chiefly by settlers from Sussex and York. Some people say that it was named after Milford, England; others told me there had once been a mill by the ford and that was how it got its name. Purchased for trinkets and about \$25.00 from the Indians, who had called it Wepewaugh, the latter reserved, by their agreement with the whites,

liberty, in case of danger, to sit down for shelter in some place near the town, where the townsmen should think most fit."

The letter and pictures came. The letter certainly sounded good, but the pictures destroyed everything the letter said. Snow and white clapboard merged under a glaring sun so that you could hardly tell which was house and which snow.

I thought my mother might have done better in three months of looking. "I don't want that house, even though it is cheap," I said to myself. I thought I might be wrong, so I took the pictures around to the actors in the theater. "A friend of mine may buy this house. What do you think of it?" I lied. Just as I had anticipated, there wasn't much enthusiasm. I was preparing to wire my mother to give up the idea when a long distance telephone call came from her, urging me to send the money immediately; otherwise the place would be lost. We argued for half an hour. "After all I have to live in it," she said, "and you will really like it. It was built in 1685." For some reason she had omitted that little bit of information, which is what won me. "All right," I said, "I'll send the money today." And off to the bank I went.

A week later I was on my way to Milford, driving at night to save time in busy days. Suzanne, my Sealyham, sat close to me on the seat. Driving through the blackness, I knew how Jack Jouett or Paul Revere or the man who went from Ghent to Aix must have felt on their night flights. I was making a historic journey. As I sped down the Cape, I wondered if the house would still be there. Finally beyond New Haven I entered the road to Milford, which, my map told me, was eight miles, but it seemed much more like eighty. "I wonder if I can find the house," I thought. And I began making a plan. "It's three now, I'll be there soon. It's on North Street. But where? I'll go up and down North Street, looking at every house until I find it."

I was jerked out of my dreaming and forced to the side of the road and stopped by a police car with,

"Where do you think you are going, buddie?"

"Why, I'm going to Milford—"

"What's the hurry? Let's see your registration and license. Do you know you were going seventy miles an hour?"

"I'm very sorry, officer, I didn't realize. You see I'm going to—" And I searched for words to explain about the house. "I've just bought a house there and I want to get to it before dawn."

After exchanging glances I believe the two officers thought I was either drunk or crazy.

"This is Orange, young man, and if you are

*(Continued on page 34)*

ON this page are two views of my dining room. It is pine-paneled, and used to be the kitchen in the ancient days. There is a great fireplace at one side, with two Dutch ovens, and a pair of maple sugar closets above it. The settle is of pine, and I have set some nice old pewter on the mantel, which is valanced with red plaid cotton.







ONE of the series of little pools in Mr. Jeckel's suburban rock garden. This one is planted with hardy water-lilies; and rhododendrons and azaleas cluster thickly about it.



Photos by Jessie Tarbox Beals

## HE KNEW WHAT HE WANTED: A MAN'S GARDEN

By CLARE OGDEN DAVIS

AMERICA was built into a great nation by men and women who wanted something different, came here, looked and moved on until they found it, despite hardships and the advice of the timorous that it couldn't be done.

The covered wagon days are over, but the spirit persists. We have no national architecture and not even any uniform sectional styles of home building, because most Americans want to be individual and different. And I am glad that we are still predominantly that way, that we are still a nation of originals, a long way from the dead level of uniformity. There is still hope for us in a world that appears to be losing its independence with its courage.

That spirit crops out in gardens, too, constantly. Sometimes the result of originality is deplorable, when common laws of design and color combination are flouted, but I still like the idea of not copying the Joneses next door with a uniform foundation planting, neat hedges of privet or Japanese barberry and beds of red salvia or mountain pink, which my husband calls "commuters' plants," and the rest of the obvious and showy flowers in geometrical beds.

Around New York City for fifty miles, there are scores of thousands of suburban houses whose plantings, I am sorry to say, are not too original. I must add that, in the

dozen years we have lived hereabouts, taste has visibly and unmistakably improved, as the houses and gardens, and the gardeners, too, grew older and wiser and more intelligent about choosing the cheap and plentiful plant materials to replace the first plantings.

Books on gardening, the excellent magazines on home and garden planning and the influence of the great flower shows, women's and men's garden clubs, civic improvement associations and intelligent nurserymen and seedsmen who lately have discovered that "sweet are the uses of publicity" in the flower world, too, have combined to effect a happy change in the looks of Suburbia.

One of the great suburbs of New York is Mount Vernon, just north of the Bronx and east of Yonkers. It has all kinds of homes, from humble to haughty, from tenements to, on the outskirts, baronial mansions; and it has all kinds of gardens, too, in all ranges of taste. But I am sure that it has none more pleasingly arranged and intelligently designed than that of F. M. Jeckel, who, on a lot roughly 170 feet square, made himself the kind of garden he had dreamed of and produced an effect that is a very pleasant and enduring dream of green peace and tinkling water.

Mr. Jeckel is an original person. He said recently: "I





**D**ESPITE the luxuriant planting, there is plenty of cool green space to walk about in in the Jeckel garden.

always wanted to have a home and a garden different from the commonplace. I wanted a house that would look as though it grew out of its location and setting. And I wanted it set in a natural type of garden, not a formal one with geometrically laid out flower beds. And, above all, I wanted a rock garden."

Mr. Jeckel looked until he found the sort of plot he wanted—and he searched a long time. When he found this one, it looked like a pile of rocks, shaded by fifteen or

sixteen magnificent oak trees, but it also looked like the spot for the Jeckel home.

He spent a good many leisure hours climbing around that woodsy spot between two streets, one considerably higher than the other, and he figured out how he could utilize the natural beauty of it and carry out his individual ideas.

Then he consulted his architect; and, although the architect was a good one, he shook (Continued on page 36)

**A** BED of azaleas in full, triumphant bloom. Mr. Jeckel has a multitude of these, in colors graduating from deep red, to pink, from deep and pale lavender to white.

**A** NOTHER of the pools, set among lush ferns and iris and artfully laid out rocks.







FLAT silver of classic simplicity and suave elegance is generally the choice of the modern hostess, whose taste is apt to be somewhat less elaborate than her grandmother's. This distinguished pattern called "Festival," from Rogers, Lunt and Bowlen. Photo by Dan B. Merrill.

BELOW: The Dorian bowl from the Wilson Company makes a beautiful receptacle for fruit, flowers, or for serving desserts. Its unfretful proportions make it particularly appropriate for the modern home.

## SILVER— THE HOSTESS' GREAT HERITAGE

By HELEN BISHOP

history. For sterling silver, more than any other attribute of gracious living, has a proud heritage, dating back to the Egypt of twenty-five hundred years before Christ. In the Acts of the New Testament, mention is made of "Demetrius, a silversmith, who made silver shrines for Diana." Homer speaks of the "gold and silver vessels . . . and the wine bowl of silver which stands in the entrance hall on a tripod," a vivid picture of some Grecian woman's home, long since dust. Centuries later, Horace tells us about homes in Rome that "gleamed with silver" and Pliny describes "suppers served on pure and antique silver."

The generals of the great Roman legions took with them into Europe silver services which were used in camp life. When a camp had to be abandoned, in the course of battle, the silver was buried, obviously with the intention of

WHEN the bride of to-day rapturously opens the chest of silver which is the family's gift—or a bride less fortunate, the silver spoons on which, little by little, the complete service will be built—she is one in her pride with the housewives of every civilized era since the dawn of





reclaiming it at some future date. It is from one of these buried treasures, found in 1830 at Berthouville, Normandy, that we learn to what marvelous perfection the silversmiths of those days had brought the art. "The Treasure of Bernay," as it is called, now in the Bibliotheque Nationale in Paris, includes sixty pieces, all beautifully embossed, wrought and decorated. Part of this treasure came from the Temple of Mercury at Canetum, and is twenty-five hundred years old. Two chased ewers show subjects from the Iliad, and scenes from the history of the Greek hero, Achilles. Another magnificent collection, the "Boscotrecase Treasure," now in the Louvre, was found in 1895, in a buried Roman villa near Pompeii. There are ninety-eight pieces with decoration in repoussé: cups, vases, phials, shallow dishes, casseroles, spoons and mirrors—the household treasure of some Roman matron who, we may be sure, cherished her sterling silver and loved using it exactly as we do today.

During the Dark Ages, much of the artistic treasure of the world's silver was destroyed; and during the Middle Ages, the silverware produced was mainly ecclesiastical. But when the light of the Renaissance illuminated the world, sterling silver again became a prized possession of the nobility and the wealthy merchants. In Italy, Benvenuto Cellini worked his miracles in the metal; and today, in the Pitti Palace in Florence, may be seen a magnificent service made by this great artist.

In France and in England, silver tableware again graced the tables of cultivated people. Later, under the patronage in France of Louis XV, Louis XVI and Napoleon, the art of the silversmith reached new and greater heights. Paul Lamerie, the French silversmith, who went to England in 1712, worked for forty years in London creating masterpieces in silver. His designs ranged from those of sober decoration in his early years, through a middle period of



ANOTHER piece distinguished for its suitability to the twentieth century way of living is this handsome fruit bowl from the Towle Manufacturing Company. Its only decoration is the impressive chased pattern around the base.

extravagance, to the simple and lovely pieces influenced by the Classic revival of the latter years of the eighteenth century, which grew out of the excavations at Pompeii and Herculaneum. The great English silversmiths of the period, under the same influence, produced the beautiful silver known as Georgian, a style which retains its popularity today.

Our own early American silversmiths, including Paul Revere, John Hull—the maker of the "Pine Tree" shilling, David Jesse and John Coney of Boston, created silver in the great tradition of the eighteenth century, as did other early silversmiths such as Beach, Ward, Sargeant and Pitkin of Hartford, Connecticut, and Gorham, Chittenden, Bradley and Brown of New Haven. The later nineteenth century seems to have been somewhat deficient in producing beautiful silver, as in other branches of the decorative arts.



INTERNATIONAL'S smart new Kingsbury pattern, with its intriguing dolphin motif, is shown in this attractive serving dish. Modern silversmiths are offering any number of such simple designs as this to the hostess of today.





A TEA and coffee service of rather romantic design and elegant proportions. Though more or less traditional in feeling, this pattern is perfectly adaptable to present day surroundings. Alvin Corporation.



THE Southampton coffee set from the Gorham Company is smooth of line and chaste of pattern. This can be combined successfully with Nocturne, a design in flatware by the same silversmiths.

The fine manufacturers of silver in our own twentieth century, however, have encouraged and fostered the work of modern designers with the happy result that we now have sterling silver of Contemporary design which is beautiful enough to take its place beside the great classic styles of the world. Just as our early Colonial silver was an adaptation of the English Georgian to life in the colonies, and the Georgian reflection of the life of the eighteenth century, so our modern silver reflects the life of today. Modern silver design depends for its elegance upon the beauty of the metal itself, and the purity of structural line and form of the object created, rather than on applied decoration, just as does our modern architecture and furniture design depend on the beauty of the materials used and structural line and form. This does not mean that the work of our present-day silversmiths is confined to modern design. Exquisite and authentic reproductions of classic styles are made today with the same artistry that characterizes the work of silversmiths of hundreds of years ago; and brilliant original work is being done in silver, inspired by traditional designs. It is a tribute to the innate truth and beauty of the pieces produced by present-day silversmiths that these examples of sterling silver, flatware or hollow ware, whether they be of Traditional or Contemporary design, may be used with happy effect in homes of any period.

In emulation of their British fellow-craftsmen, a group of American master silversmiths formed a guild in 1917, which is known as "The Sterling Silversmiths Guild of America." Such noted companies as the Alvin Corporation, Gorham, International, Towle, Wallace and Rogers, Lunt & Bowlen are members of this guild, and their individual trade-marks appear on each piece of their silver. Within another generation or so, collectors will be searching as eagerly for their products as the present-day connoisseur is doing for Colonial and early American pieces. Although a good many of their patterns are adapted from Traditional designs, their workmanship is so distinctive as to give them almost the value of the antique; and they are developing so many new, adventurous Modern designs that there can be no fear of academicism or stagnation. In fact, it is pretty safe to say that twentieth century silver will be, to future generations, as eloquent as any other of its own period.

THE Sir Christopher tea set is strikingly elaborate and regal. The design is hand chased, and the whole business would be an ultra-sumptuous gift for a discriminating hostess who prefers the Traditional to the Modern. It comes from Wallace & Sons.







W. GRIEVE, DECORATOR

Photos by Fred R. Day

FAÇADE of the Hollywood home of George Burns and Gracie Allen, showing the graceful hanging porch railed in wrought iron, and the indigenous style of the architecture.

## RADIO STARS BUILD A HOME

*George Burns*  
*Gracie Allen*

By MARTHA B. DARBYSHIRE



THE backgammon table in the living room stands before French doors that open on the garden and the swimming pool.





**A** CHEERFUL corner for reading and relaxation. The walls are paneled in knotted pine, and the broad bay window is framed in bright chintz.



**T**HE window in the master bedroom has curtains designed by Albert Herter in a green, white and raspberry pattern on a pink-beige ground. The furniture is antique, mostly of satinwood. The desk lamp is contrived from a French porcelain candlestick.



**G**EORGE BURNS' nephew was more than taken aback when a professor in one of his classes rebuked a student who gave a foolish answer to a serious question, with the warning, "Don't be a Gracie Allen." And yet, the professor's idea of Gracie is undoubtedly the consensus of opinion. There's an amusing secret couched in this prevailing impression. It is the secret of Gracie's success, which is her complete naturalness in whatever she does. Some of us find it even difficult to be normal being ourselves, but to add to that accomplishment, the knack of being perfectly at home in the role of a rattlebrain takes innate talent. Gracie has it. On the radio and screen she is the same inane, dizzy "femme" we all have known; and at the same time, she is, in everyday life, the common-sense woman who comes within our ordinary experience. At home, Gracie neither takes falls nor makes funny faces. In fact, the table is completely reversed, Gracie sits back and George entertains the crowd.

Perhaps theirs is the most amiable bit of husband-and-wife teamwork, the easiest blend of talent, imaginable. George has not the slightest jealousy of Gracie's popularity. Truth is, he purposely selects the minor role. He knows Gracie is the one who can get the laughs. He understands her type of comedy as no one else does. He should. He has been writing her jokes for thirteen years. But he knows, too, that they would not be funny unless Gracie said them. Naturally, he does not write their entire radio program; but one thing is certain, his script men could not write it without him. On the other hand, Gracie admits she could not be the natural foolish chatterer we all know, if George were not the man behind the gun.

Perhaps the best comparison of Gracie Allen, the comedian, and the off-stage Mrs. George Burns, is to be found in the glimpse of the Burns' home. When George and Gracie first came to California, they rented a large estate with beautiful gardens, tennis courts, stables and swimming pool. But, according to Gracie, they rattled around in the house and never got beyond the pool outside. The gardens, not the kind to work in, were disappointing, and as they do not play tennis or own horses, the only purpose found was the use of the tennis courts as a fenced play pen for the children.

The idea of renting a house was to have a yard for Sandra and Ronny, the two adopted children. That was what Gracie and George told each other. But the truth is, they had always lived in hotels and apartments and just couldn't wait to get into a house. It was not feasible to buy a house until they knew definitely that California was going to be their permanent home. That point was soon settled. Although Gracie still claims that, while New York is the grandest city in the world, California is the logical spot for them to live. Their work is out here, they like it, and the outdoor life is perfect for the children.

The Burnsnes knew exactly what they wanted when they started looking for a home, but not so the real estate men. They insisted upon showing all of the spacious estates for sale in Beverly Hills, but Gracie and George steadfastly stuck to the point that they wanted an attractive, comfortable house, not an elaborate show place. This time they were going to have a yard for the children to play in and a garden Gracie could actually work in. After a time, they located the house that exactly pleased them. It's a most attractive house, set on a lot of average size with neighbors on both sides. Imagine celebrities of California doing anything so like other people! And yet it is "the Burns way." The next vital question was an interior decorator. Gracie

**T**HE dining room has considerable dignity, with its Ming-yellow Chinese rug, gold satin-brocade draperies, and handsome old furniture. The chair seats are covered with gold, lacquer red and green striped damask.





IN the guest room, the atmosphere is crisply feminine. The yellow glazed chintz curtains are trimmed with a double ruffle of self-material in gray and white. The boudoir chair is likewise covered in yellow. On the antique dresser stands a pair of old milk-glass lamps.

knew, speaking generally, how she wanted the house furnished, but only generally. Eventually, Harold Grieve was the decorator she selected. Her first question to Mr. Grieve was, "How soon will you have the house ready for us?" By an irony of fate, Mr. Grieve was leaving the following day for a six-weeks' trip through New England and down to New York. Gracie's heart sank. It was only three months until Christmas. They were leaving Christmas day for New York and, as she explained, they wanted to have Christmas dinner in their own home. Much to Gracie's amazement, Mr. Grieve agreed to the urgent plea. It was quite a contract for a busy man, but both Gracie and George wanted antique furnishings and he knew that much of it could be found on his trip East, and shipped back immediately.

The interim was endless. Every free day Gracie dropped over to the empty house, just to walk from room to room. Not that there was anything to do but just to make certain the house was still there and theirs. Finally, desperate for action, they ordered the swimming pool built and the landscaping laid out,—wise move after all, as the exterior was

then ready when they moved in, and the landscape in order. Upon Mr. Grieve's return, there were numerous conferences over curtains, carpets and color schemes. Then came another lull accompanied by great anxiety. It seemed certain the house could not be completed as promised. Five days, four days, before Christmas, and still no furniture; and then, the morning of the third day, a corps of men arrived who swiftly and dexterously laid carpets. As quickly as these skilled fellows moved out of one room, in came another crew to hang curtains, only to be followed by more workmen who carried in furniture from vans and more vans, under Mr. Grieve's supervision, each piece to the right room. It was appalling to Gracie and George. By noon of the next day, Mr. Grieve had everything in its proper place, even to pictures on the walls and the last ash tray. With the same speed, George and Gracie bundled up the children, nurse and servants, and moved in. The impossible had happened. Christmas gifts went out, the tree was decorated, stockings for Sandra and Ronny were hung, but, best of all, Christmas dinner was eaten for the first time in their lives in a home that was every inch their own.

It is a charming house, furnished in rare antiques from furniture to silverware, just as the Burns had specified. The color scheme is a subtle handling of soft, unusual shades, expressing a harmonious blending of Gracie's characteristic femininity with George's masculine prerogative for practicability.

Things seldom work out as planned, though. Gracie and George had always looked forward to owning a home where they could entertain friends. Now that they have it, they are so proud of it they are half afraid to give a big party. Accidentally dropped cigarettes are ruinous to lovely carpets, a tragedy that often occurs. Therefore, the only party they have given so far is a yard party for the children. Again, Gracie always thought of having a garden where she could pick all the flowers she wanted. Now she has the garden, and a charming one, but she still buys flowers for the house. Picking her own destroys her carefully worked-out garden color scheme. But how could Gracie know all of that until she really had a garden? The wonder is, that she finds time to work in (Continued on page 37)

THE nursery is gaily colored and airily furnished, with plenty of storage space for toys and other childhood amenities. The painted twin beds with their sprightly piped and beruffled spreads are particularly engaging.





# QUEEN ANNE FURNITURE FOR THE SMALL COLLECTOR

By A. E. REVEIRS-HOPKINS

(Continued from June)

EDITOR'S NOTE: This is one of a series of articles on Period Furniture currently appearing in this magazine. An article on Early Victorian Furniture will appear in a subsequent issue.

THE mirrors of the Queen Anne epoch bring us to an interesting phase in English furnishing. Until the later Jacobean period—about 1660—mirrors of silvered glass were rarities in English households. That is not to say they were unknown, for, indeed, previous to 1660, small mirrors in olive wood frames were imported from Venice. It is possible that such mirrors found their way into the delightful needlework outer frames so prevalent in those days. Such borders of colored silks, wool and stump work belong, as their decorative motifs plainly show, to the Stuart period; and it is practically certain that their silvered glasses were of Venetian manufacture.

Glass-making, other than for mirrors, was practised in England in the 16th century, but the secrets of mirror-making in Venice were in the keeping of the guild, and the penalty for divulging them was death.

The great English households were proud possessors of imported mirrors, of which elaborate examples may still be seen at Hampton Court Palace and other large houses. Such things were not within the means of smaller householders; neither are they, except by the merest chance, within the grasp of the small collector of today.

The second Duke of Buckingham started glass works at Vauxhall after the Restoration (about 1688), and John Evelyn, the diarist, informs us that at Vauxhall they produced "looking-glasses far larger and better than any that came from Venice." But even then, and for many years afterwards, glasses with a greater measurement than four

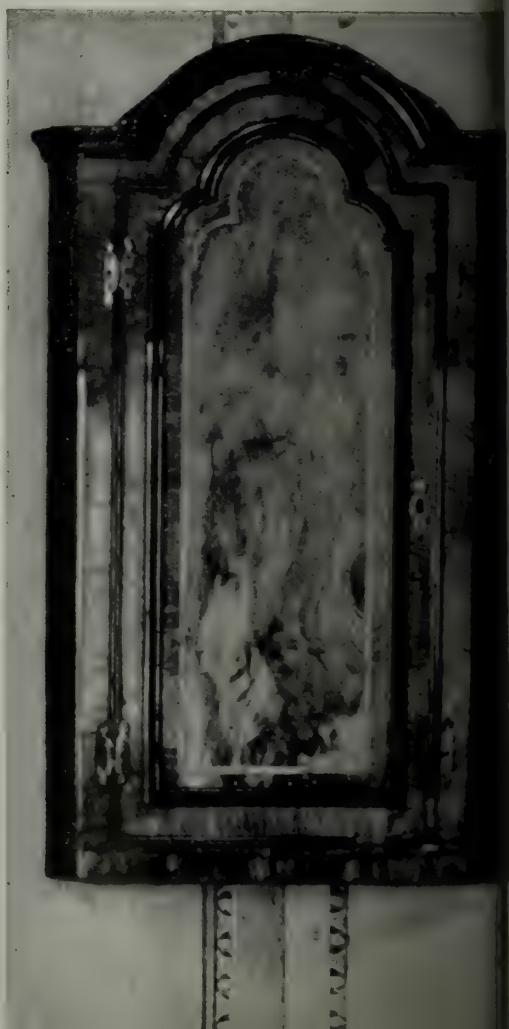
feet were scarcely attempted; and when an extra large reflecting surface was required, it became a matter of joining up two or more pieces with the junctions covered by beading. Until quite recently, old mirrors were described in auctioneers' catalogues as having "Vauxhall plates."

The mirrors of the Queen Anne period—then called "looking-glasses"—may be taken as being English throughout. It is their frames that mostly concern us here, and they may be divided roughly into four types: (1) Rectangular frames, square or approaching thereto, with broad ogee and convex bolelection moldings veneered with finely grained walnut and occasionally inlaid with marquetry; others of this family had veneers or overlays of choice woods cut across the grain and matched up in patterns; from their circular wavy markings, these veneers are known as "oyster shell." (2) Narrow frames with simple ogee moldings, with their top corners either simply rounded off or gracefully shaped in arcs and cusps; these narrow moldings may be regarded as overlays rather than veneers, being made up of short sections two or three inches in length and much less on the curves, glued to a background frame of pine or oak. (3) Frames of very narrow ogee moldings with broad flat veneered outer frames or surrounds, worked with fretted outlines. The tops of these frames are generally shaped in suggestions of architectural cornices containing carved and gilded medallions, shells, feathers, ribbon knots and other devices.

The frames in the foregoing three classes invariably had narrow bands of gesso work on their rebates, worked in "egg and tongue" and other Renaissance motifs. Later on, in the Chippendale period, we find all the elements, includ-

WEST wall of the oak-paneled Queen Anne room presented to the Minneapolis Institute of Arts by Mrs. John Washburn and Miss Elizabeth Pope Washburn in memory of John Washburn. The walnut candlestand with double-scrolled tripod is of the William and Mary period, while the fine gesso mirror, bracket clock and veneered walnut cabinet date from the reign of Queen Anne. The curtains and window seat pads are of green bourette, and the child's chair of yew wood.

A SMALL walnut hanging corner cupboard from the Geffrye Museum. It dates from about 1695, and, in its architectural features, is typical of the large cabinets and standing cupboards of the period. It is fitted with three shelves, and may be regarded as a glass cupboard. The shaping of the door panel is similar to the mirror frames of the day.







A FRETTED mirror frame, also from the Geffrye Museum, with glass of the William and Mary period. The frame is veneered with mahogany, which is not necessarily compatible with such an early date ascription as 1730. The beveled glass is decorated with a "brilliant cut" pattern, and may well be fifty years older than its present frame. These intagliated patterns, arrived at by a process of cutting or grinding, with an after-polishing, are mentioned in the accounts of mirror-makers of the 17th and 18th centuries.

ABOVE, right: A paneled room from the Geffrye Museum, dating from about 1740, which was rescued from an old house. The pine panels, originally painted, give us a picture of the typical home of a prosperous city merchant who lived near his place of business. The furniture is mainly of the Queen Anne period, and slightly antedates the paneling. It is safe to place it between 1702-1714.



ing the gesso beadings, of these fretted frames worked with mahogany veneers. A favorite device in the cornice of a Chippendale frame is a gilded bird, which we shall scarcely find in the true walnut period.

Then we come (4) to the gilt gesso frame, which is the topnote in the gamut of frame-making in the Queen Anne period. Gesso, as an English term, links up the arts of the painter and sculptor. As an art material, it is as old as the early Egyptian dynasties, and the early Italian painters used much gesso as foundation primings on their wooden panels, and also in building up their pictures in the gilded and jeweled accessories of their saints and kings. True gesso is not of a nature and substance to be molded and applied like plaster, but is painted, layer by layer, on the prepared background in liquid form with an artist's brush.

The collector who owns a genuine gesso mirror frame of the Queen Anne period must realize that he possesses something considerably more than a molded composition, and something, moreover, that he may well cling to. He must not begrudge the hundred dollars or so he may pay for a modest example, or the hundred and fifty dollars or more for a really fine one. Needless to say, from the connoisseur's point of view, the Queen Anne, or other "period" mirror, is at its best when wedded to its contemporary glass plate.

No one suggests that simple Queen Anne mirrors are rarities, but it is difficult to overcrowd a room with them, and the ardent collector can generally find room for another little hanging mirror when the house is replete with standing furniture. Hence their appreciating value in the old furniture market.

The narrow frame mirror, and also that with the simple fretted top are the types usually found suspended between two posts surmounted, as dressing glasses, upon gracefully shaped miniature cabinet stands, which are sometimes elaborately fitted as dressing cases. These mirror stands are much sought after by collectors as being gems of walnut cabinet work, and their prices are on the ascending scale.



THIS finely veneered walnut card table is of Queen Anne type, and has a folding top and concertina extending frame. The shaped top is cloth-covered, and provided with oval dishings for card counters.

A QUEEN ANNE nursing chair constructed of walnut and beech, with a loose rush seat. The mixture of woods might suggest country make; if so, its outlines and main decorative features, follow closely the metropolitan models of the Queen Anne period.







LEFT to right: Katzenbach & Warren's "Persian Landscape" wallpaper, with its delicate tracery of figures in pale red, blue and green on a gray ground, combined with a simple textured fabric from Carrillo. This fabric comes in a variety of clear solid colors.—"Burma," one of Imperial's famous Glencraft washable papers, is here shown with a new drapery fabric of puffed reversible textured damask from Greeff, Inc. The paper has a rose-beige ground, with pattern of white and occasional blue; and the fabric has complementary coloring. The other fabric is for upholstery, and is a sumptuous handwoven damask in rose and white from Scalamandre Silks, Inc.—This extremely handsome paper is called "Acadia," and comes from Thomas Strahan Co. Its picturesque browns, greens and blues on a tannish ground are most effective against dark paneled woodwork.

## PROGRESSIVE WALLPAPERS AND APPROPRIATE FABRICS

IT'S quite a prideful business to think that America is responsible for the most interesting and significant developments in wallpaper designs. Although wallpaper was in use as far back as the early days of Chinese history, it was not introduced into Europe, to any extent worth mentioning, before the eighteenth century. Then France, with her innate feeling for decoration, produced her inimitable *papiers peints*, which are still sought after by connoisseurs of the fine and delicate, and those patterns are often adapted by present-day designers. But these patterns were, for the most part, imitations of the tapestries, velvets and leather hangings that have been used as wall decorations for many centuries; and America was the first to free them from conventionality and to broaden their scope. The manufacture of wallpaper was introduced into this country in 1790 by two Frenchmen, Bouler and Charden; and the first machine for printing paper was set up in the Howell factory at Philadelphia. Around the same time, continuous rolls of paper came into general use, instead of sheets; and ever since, the industry has rapidly increased in importance.

As a matter of fact, American wallpaper designs have been getting more interesting and decorative every year. They've become more sophisticated, too, and a good deal

less overdramatized and obtrusive. They're growing more and more adapted to modern ways of living; so much so that you can almost tell at first glance where a certain paper should be used and with what accessories.

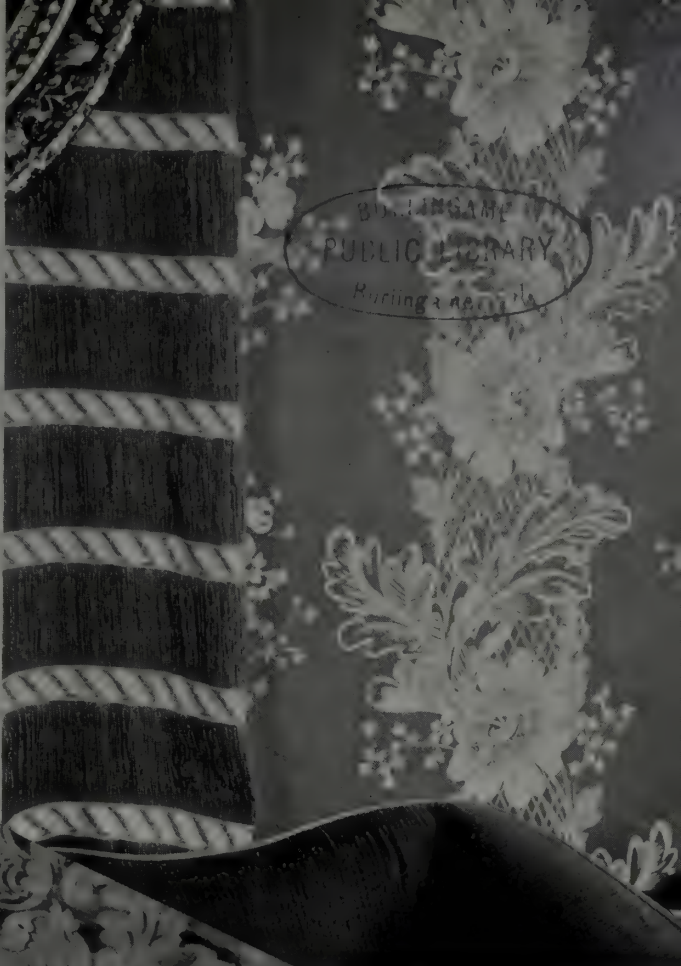
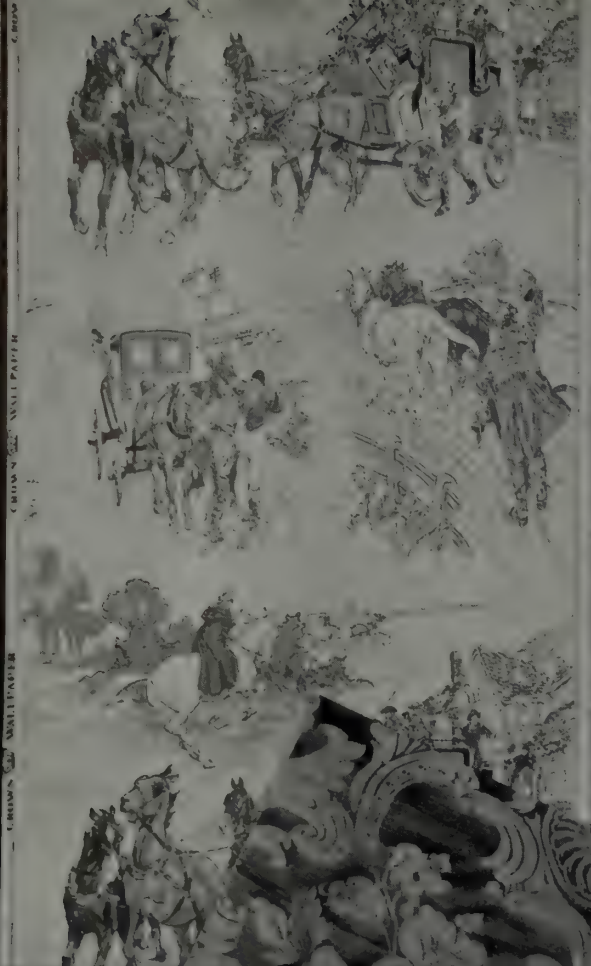
The fabric designers have done practically the same thing. They've helped us to think of textiles and wall coverings together, instead of separately; with the result that walls and draperies in most homes of today have much more to do with each other, are much more integral, and are vastly more harmonious.

Naturally, your wallpaper, draperies and upholstery don't have to match; but they should have something in common, whether it be color, design or texture. Nothing could be more effective in a room than a bit of good strong contrast here and there. And nothing could be worse than a poor contrast that lacks suavity and poise.

A good many of the wallpapers shown on these pages are combined with fabrics, not necessarily because they were originally designed to go together, but because they seem to have the same decorative *feeling*, and to complement each other pretty effortlessly. We're sure you'll find any number of suggestive ideas for the doing over of your house or apartment in the fall.

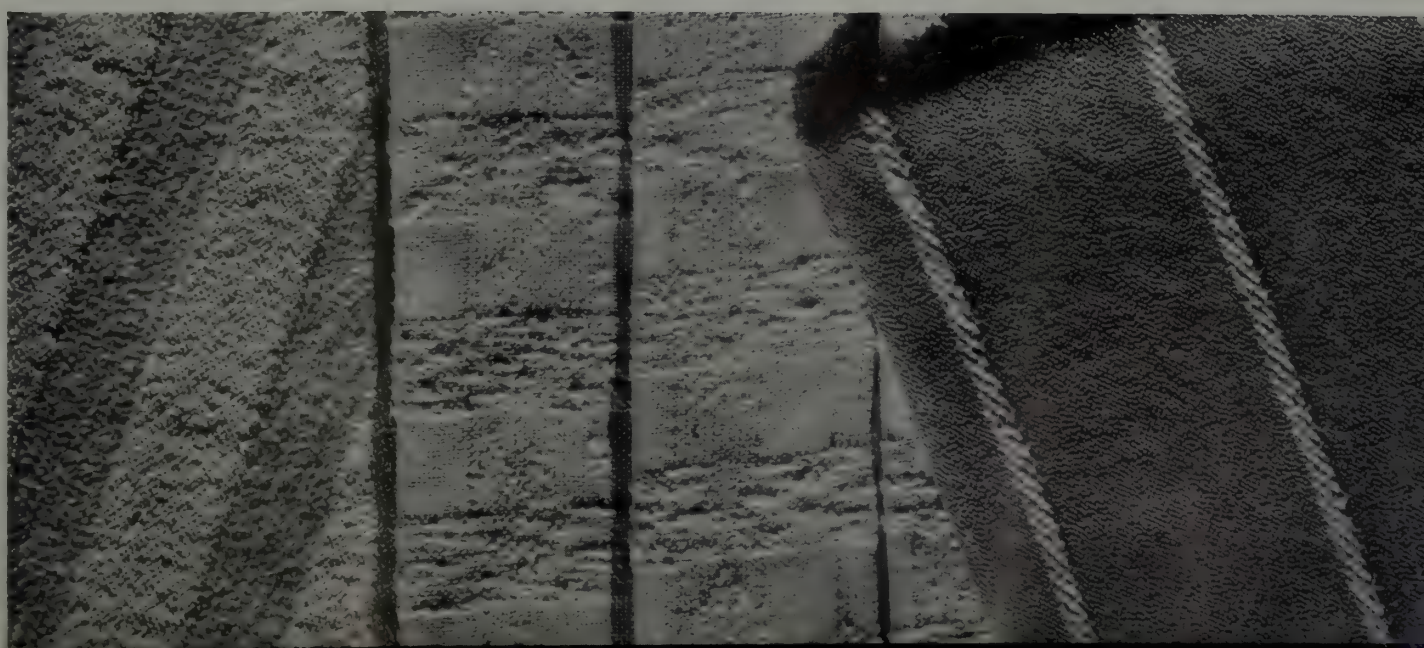


LEFT to right: W. H. S. Lloyd's Romantic new wallpaper is reminiscent of Merrie England in its coach and highwayman days, and is grand for a library or masculine sanctum sanctorum. The colors are chiefly scarlet, blue and dull green, and the background tan.—A really elegant paper, with a design at once splurging and dignified, in oyster white, beige and light green on a dark green ground. This is one of Richard E. Thibaut's "Designs of Today," and is shown here with a drapery, sunfast and washable and rather modern in feeling, from F. Schumacher & Company. The fabric is interesting because it consists of strands of loose wool caught and held by the stripes.—Below: If you go in for floral motifs, we suggest this magnificent "Hibiscus" pattern from M. H. Birge & Sons Company—hugely magnified flowers with rosy hearts against a plain background.



Photos by Kurt Schelling

CENTER, right: A group of important new fabrics. The silky damask one, in rose and pale gold, comes from Scalamandre Silks, Inc. The one that looks like an old-fashioned quilt is one of Carrillo's most exciting new ideas, with coloring of brick-pink and white. The other one is adapted from an antique French fabric, and is of linen in fine old red and blue. F. Schumacher & Co.—Below these is another group of fabrics, this time considerably more Modern in feeling, and all from Cromwell, Inc. They are all handwoven, and were designed by Helen and Boris Kroll. They can be dyed to please you, and their textures are unusually interesting. Photo by Woolf.





# NEW USES FOR ANTIQUES

By HANNA TACHAU

THOSE who love fine antiques whose usefulness has been outmoded, and who still wish to acquire them, are eager to find a present-day purpose that will justify their acquisition, other than the mere joy of possession. Indeed, a lack of space in apartments and small houses is tending more and more toward the adoption of furniture that is too painfully functional.

Small examples of old furniture are especially desirable. They have always been more highly prized by collectors than large pieces, scaled to fit large rooms and imposing houses. These small pieces were in their day exceptional and therefore rare, and are now valued not only for their rarity, but because they are adaptable to present-day living.

Some of the early washstands were rather diminutive in size. Whether they were so made because they were intended to be inconspicuous, or because the limited quantity of water for toilet purposes demanded a small basin and pitcher, and consequently a small stand to hold them, we do not know. We do know, however, that Chippendale designed many charming examples in mahogany, toward the middle of the 18th Century, and there were other cabinetmakers, as well, who ingeniously made them to conceal their real purpose. So cunning was their disguise, that they masqueraded as a table, a miniature chest of drawers or a cabinet. Some of them were built with tambour doors or tambour lids, such as appear on roll-top desks, which inclosed the toilet accessories, with a shelf and drawers below. Such an one was recently converted into a compact little bar. When the tambour lid slides back, it reveals everything needed for the making of a cocktail, as well as other kinds of drinks. The openings, intended to hold basin, pitcher and soap dishes, are utilized for liquor bottles, cocktail shakers and glasses, and the shelf and drawers are convenient storage places for openers, corkscrews and napkins.

There are also other types of washstands that openly acknowledge their early function. They are in the Sheraton or Hepplewhite style, and have now descended from the privacy of the bedchamber to the more gregarious living room or hall. With lines of fruitwood inlaid upon mahogany, graceful and slender in form, what delightful receptacles they are for displaying a rare bowl of porcelain,

pottery or pewter! The shelf below bears the burden of books, telephone or lamp. Triangular washstands that were intended to fit into a corner are particularly good, for they usurp but little space, and are decorative and useful.

Equally popular were the small mahogany tripod basin-stands of the 18th and 19th Centuries, which dealers now glibly term wig-stands. They are being eagerly sought as pedestals for a plant or porcelain bowl. So original and individual are they in conception and form, that they have become a distinct decorative asset. They have an aperture at the top large enough for a small bowl, which, even in the days of restricted washing facilities, must have been found inadequate; so that in time, they came to be utilized as powder-stands, the custom of powdering the hair being general with both sexes.

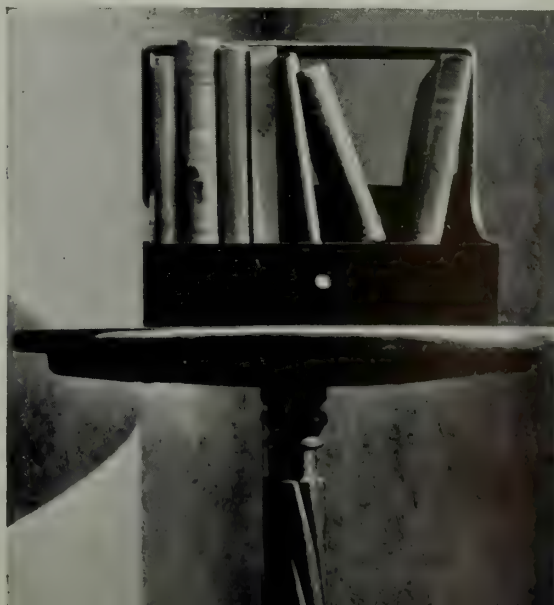
The many wigs which the *élite* owned were powdered upon a wig-stand which consisted of a post with grooved or turned legs to support a wooden block or round knob. Upon this, the wig was placed and generously powdered. The less fashionable were content to have their own hair powdered, and for this purpose they used the small powder-basin. Indeed, powdering hair or separate wigs became so important a function that small powder-rooms were especially built and given over to this sacred rite. A very amusing one still remains in an old house in Fredericksburg, Va., to bear testimony to this early custom. The room is not much larger than a closet, with no opening but the door, which has a hole cut into it just large enough

FOR impassioned dog or cat fanciers, who cannot bear to be separated from their pets even during the night, we recommend this tiny four-poster of ancient lineage, which looks amusingly like an offshoot of the big bed. Courtesy Ginsburg & Lavy.

AN antique corner washstand used as a telephone, lamp or powder stand, with the shelf below holding books. Very convenient in an entrance hall, or on a stair-landing.



THIS old kitchen utility box is ingeniously transformed into a shelf for the latest novels.







THIS group includes: An old Canterbury, designed originally to house bound volumes of church music, now used for magazines; a drum table, once known as a "money" or "rent" table, with its many drawers for holding money and documents, today popular for general use; and a set of hanging shelves, nice for holding bibelots and books in the modern home. Ginsburg & Levy.

for a person with a wig to stick his head through. A young negro slave was stationed inside the room to powder the hair or wig of his master, mistress and guests, who took care to remain outside to escape the dust of the powder.

Do you perhaps know the old wine tables with sunken compartments lined with zinc that were once made in the Provence? They are charming, and the fruitwood from which they were fashioned is mellow with age. They were meant to hold precious bottles of wine, no doubt the *vin du pays*—but we, having no vin (Continued on page 39)

A VERY small Chippendale chest of drawers, placed beside a comfortable chair or sofa, makes a grand end-table. Ginsburg & Levy.



AN intriguing idea is to use antique mahogany tripod wig-stands to hold flowers, plants, or rare porcelains. They make a highly decorative asset in themselves. Courtesy Louis L. Allen.



EIGHTEENTH Century wine-coolers, or cellarets, were generally made of mahogany, and often inlaid with tulip or satinwood. Nowadays, they can be used for their original purpose, or to conceal a radio. Ginsburg & Levy.





(Continued from page 19) going to live in Milford you should know that we enforce our laws here. Don't let us catch you again going so fast. To go to Milford, turn off about four miles down the road. Now get going."

This interruption brought me down to the ground, and toward Milford we crawled. Finally we came to the turn-off and scooted down into the village and through one street and then another of ordinary houses. Then we came out into a breath-taking opening. I parked the car, and Suzanne and I went in the moonlight to investigate. Around a large green, with a lake in the center, was the Town Hall, styled after the classical buildings of the South, the high school, a lovely home which I later discovered was a secretarial school, and two Congregational churches. The façades of the buildings, not considering themselves lovely enough in the moonlight, threw their reflections into the water. The only moonlight scene I know to surpass it is the Lawn of the University of Virginia.

Between the two churches ran the Wepewaugh River, and beside it, I saw a marker "North Street." "I'll go up the right side to the end, and come back on the left," I said, "I'm sure to find it." I stopped at three dull drab houses but was arrested by the fourth. In the moonlight, through the trees, I could read the date on the chimney—"1639." On I walked, eager to find my house, passing many others, some attractive, others hideous reminders of the Queen Victoria period. I reached the end and started back, passed several more. "It can't be any of these," I thought, as I hurried by several. Suddenly there it was down below the trees, set back only a few feet from the road, reflecting itself in the river at the back. It was a lovely, mysterious off-white, accented by the green of the trees and the grass, with the moonlight pouring down from a cloudless sky.

I walked around several times, stopping each time to read the plate on the corner:

1685  
Built by  
Gov. Robert Treat  
for his daughter  
-----  
In this house  
Rev. Samuel Andrew  
Pastor 1st Church in Milford  
1685 - 1739  
and Rector of Yale  
1707 - 1719  
Taught his classes  
-----

I tried several windows, but they were all locked. Finally one gave way, and I found myself in the cellar. Suzanne, left alone in this strange place, set up a howl. I bumped my head several times, trying to find my way up the stairs to let her in before she woke the neighbors. Striking one match after another I finally found a door into the garden, which opened in two parts as I unbolted it at top and bottom. Suzanne dashed in and together we began exploring.

The first room was the dining room, a long, pine-paneled room, running across the whole back of the house, which had once been the kitchen. In one side there was a large fireplace with two Dutch ovens in it and two maple sugar closets above it.

Then a painted sitting room, a square pleasant room, with windows overlooking the garden at the side and the street in the front. A small hallway with stairs climbing abruptly to the second floor, separated this room from a similar one. The latter, unlike the other, had the richness of maple paneling. Each had fireplaces and little cupboards.

Back through the dining room, which also joined this room, we went to discover the kitchen, modern in every detail; a large glass-enclosed porch; and a bathroom. Then

we went up the side stairs, not so steep as the front ones, to the second floor. There were three bedrooms, two with fireplaces, and each as beautifully paneled as the downstairs rooms, a bath and two halls, not to mention a secret closet, used, I was later told, as a hideaway for the women folk when the Indians broke through the stockade. On to the attic we went, to explore everything. There, where nothing had been touched, the age of the house showed plainly.

With one flickering match after another I could see few of the details of the rooms, but I could see instantly that I liked every one of them and would be happy living in them. I could see that everything was in excellent condition, for the most part beautifully preserved or restored. The floors were the original, the wiring and plumbing all new, the heating system, a recent model oil burner.

The details reflected many ages of architecture and American life. The house itself was four-square, built around a central chimney, a general style of pre-Revolutionary architecture. In each corner was a large hand-hewn oak beam, left exposed in some rooms, enclosed by paneling in others, set onto a low stone foundation and rising two stories to a pitted roof. The beams were all joined, not with nails, but wooden pegs. The ceilings were very low, to save all heat possible. During the eighteenth century, when there was more time for decoration, several very delicate fireplaces had been installed, and paneling on one end of each room. During the first half of the nineteenth century, when, through the influence of the Concord group, America was discovering the arts and writing of Greece and Rome, two stately Doric columns were raised on either side of the front entrance. At the turn of the century, when Queen Victoria was overstuffing the world, some advanced owner of the house removed all the twenty-four-pane windows, or the original leaded ones, and put in their place, Heaven help him! four-pane ones.

And now, in its recent renovation, modern invention has made living in the house a gentle thing—new wiring, original floors repaired, an oil burner in the basement, two sparkling bathrooms, insulation against the cold of winter and the heat of summer. It was free from the hard living of the brave people who first built and fought for a livelihood in it.

We wandered over the house for more than an hour, until the dawn began to break and dim streaks of light to pour through the windows. We finally went out into the garden, a faded shadow of what had once been a delightful overflowing spot of flowers and now a bare yard with wild grass and the shrubs and flowers reduced to a minimum and forced to the edges. The lawn sloped down, under elm trees and walnut trees, to the same river that ran on into the village. Everything about the house and grounds thrilled me. As Suzanne and I walked away, I kept looking back, my mind alive with the excitement of having such a charming home, bought against my better judgment, I had to admit, and sight unseen.

By noon the next day, my mother having arrived, all of the business was transacted and the house was ours. Immediately the sale was completed, the agent said that he had something to tell us before someone else did. He said that maybe he should have told us before. And then he told us a long story about a man who killed himself in the kitchen of the house. This man turned on the gas, forgetting his burning cigarette on the refrigerator. As the gas filled the room it finally reached the cigarette. The explosion blew the man and everything in the kitchen, as well as the end wall of the house, out onto the lawn. There was a great scandal about it. He ended his story, "I hope that will not terrify you, Mr. Greene."

When we returned to the village we wired for our furniture and prepared to spend the rest of our days in this enchanting community.



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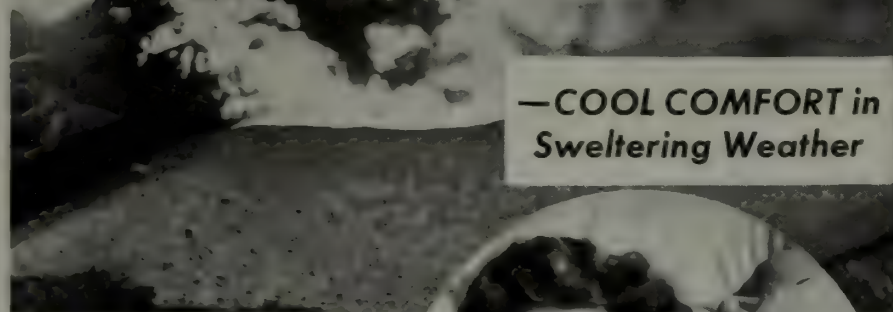
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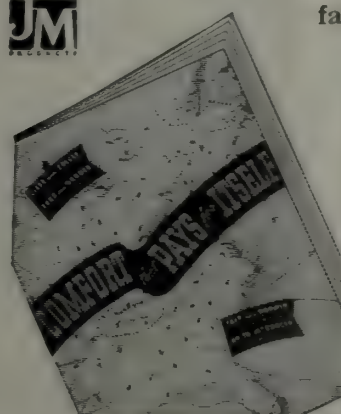
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## DECORATIVE PORCELAIN LAINS FOR ROOMS

(Continued from page 17)

The Royal Copenhagen Manufactory, too, has had a long history; although it has been only in more recent years, with the introduction of its own unique clear glaze, special colorings and enticing designs, that its decorative wares have become widely familiar and popular. Not divergent from the honored tradition, though often very naturalistic, its delightful animals and birds, peasant figures or legendary creations, have all a sprightly charm thoroughly suited to contemporary surroundings.

The gay faun-like creature in terra cotta by Vally Wieselthier, illustrated here also, comes from Austria, whence one has been led to expect many charming decorative objects for modern rooms. Vally Wieselthier was given a lengthy article, all about herself and her work, in the February, 1936, issue of ARTS AND DECORATIONS.

But we need not look so far afield, either to the distant eighteenth century or to contemporary foreign lands and inspirations if we prefer to place about our rooms objects designed and made here right now in America. For our creative ceramists are doing delightful things with a racy, witty, human quality that is definitely American. Take for instance Miss Jean Manley, young artist of Hollywood, California, whose goose girls, naive, mischievous choir boys and romping children and animals have not only the preciousness of fine porcelain but a sly wit and emotional quality as well. They are produced in fresh colors under a brilliant glaze.

Or take another example. Waylande Gregory's bathers and horses are rhythmically designed, and possess more than ordinarily a fine sculptural adroitness in composition. And the names of Warneke, Carl Walters and F. Luis Mora come to mind as doing notable work today in the ceramic medium. So, whatever one's preferences, somewhere in the great repertory of decorative ceramics, one is sure to find designs of irresistible attraction.



## A MAN'S GARDEN

(Continued from page 21)

his head, sadly. Too difficult and too expensive to build a house there, he said; that was why this lovely, sylvan spot had no house on it.

To this Mr. Jeckel stoutly replied that he was no genius and wasn't presuming to teach architecture to an architect; nevertheless he felt he'd be able to make the thing come through without fertilizing the plot with hundred dollar bills.

The architect probably said: "Be it on your own head, then." Mr. Jeckel hired a surveyor to plot the elevations and contours exactly to scale. Then Mr. Jeckel drew his layout plan, on a scale map ruled off in squares. Then he drew a sketch of the sort of house he wanted.

There was an outcropping of rock extending about seven to eight feet above ground; this ledge sloped down to the street at the side. The architect said that ledge would have to be blasted out for basement and foundations, and the cost would be prohibitive.

Mr. Jeckel also had an eye on the expense, but he looked at that ledge of rock and visualized his rock garden against it. He gloated over the lovely stripes of colored feldspar and mica running through the granitic formation, which was horizontal and not, as is usual in the glacial region around New York City and the Hudson River, tilted almost vertically by ice pressure.

So Mr. Jeckel sat down and figured out that they could excavate almost enough beautiful rock from part of that ledge to build the whole house, without having to buy much stone. So, in brief, they did; and the Jeckel house "looks just as though it grew out of the rock and is part of it," as admiring visitors are always saying.

He wanted water in his garden; not a torrent or the positive roar of a brook, but a pleasant, tinkling rill. There was one vertical crevice in the rock ledge (and if there hadn't been he could have had a hole drilled through, so don't say this was a lucky accident). Down through that crevice he ran a flexible pipe of copper tubing, which lasts forever, and connected it with the refrigerator, which happens to be the gas-and-water type equipped with a tiny overflow of water from the cooling unit, as I understand it—I'm not clever about mechanical devices. Any-

way, I know that when that trickle of water comes out on the ledge you could hardly be convinced that you aren't looking at a spring. There is just enough flow, for it takes surprisingly little, to keep the pools below fresh.

This little rill runs under the natural rock bridge into a series of pools on five different levels, down to the lowest part of the garden, where the last of it is used keeping the planting fresh.

Weathered stone, which Mr. Jeckel brought from here and there where he found the right kind, made the pools when it was set into a backing of waterproofed concrete, of which not an inch shows anywhere. The stones were laid in naturally, which meant that they were tried and studied carefully before setting.

The background for the pools was then planted with rhododendron, hemlocks and weeping cherries; each of the pools is set among white oak trees as the frame for its special picture. Naturally, plants that thrive in the shade had to be used: azaleas, leucothoe, dwarf and Japanese iris. In laying out the lower pool, Mr. Jeckel used nothing but azaleas in graduated colors, from deep red to pink to deep lavender, out to pale lavender and ending in the white, against dwarf evergreens.

Between the rocks, in crevices and earth pockets, he planted rock plants for a succession of bloom. *Scilla sibirica*, whose blue flowers peep above the snows of early Spring, leads off the parade of shy beauty, followed by Alpine tulips of various types and hues, set in groups among the rocks. Then come single and double narcissi, the azaleas and a dozen varieties of daffodils. After these the rhododendrons flaunt their white, lavender, pink and red bombs of bloom.

The sunnier pools grow water lilies—but only the hardy kinds—with Japanese iris and ferns edging them, and such native water and bog plants as arrowhead. Mr. Jeckel has used only those evergreens, perennials and rock plants that do well in the shade, for the sixteen great white oak trees set the key for a symphony.

The soil was too acid for some plants, and he had to doctor it. He remarked that some gardeners make the mistake of not studying the soil and testing it or having it analyzed before planting expensive

(Continued on page 37)



## A MAN'S GARDEN

(Continued from page 36)

specimens, and then consider themselves unlucky when the costly pets die.

Against the house, the foundation planting is of dwarf evergreens, which will never shut out the light or make the walls too damp. A frost-proof ivy, which comes from Germany, covers much of the north side of the house and some of the south side.

On the lawn areas, he planted Scott grass seed and used the fertilizer and soil treatment they advised for his soil conditions. In three weeks, he recalls, he had the beginnings of a lawn, and he has never had serious trouble with it. Each fall he covers it with peat moss, thinly. In the summer it is dressed with pulverized bone-meal.

Now this is an outline of the way a remarkably pleasant and natural garden was created on a lot "too picturesque and rugged to be practical" and I hope it conveys a little of the

## RADIO STARS BUILD A HOME

(Continued from page 27)

her garden at all. She is an extremely busy woman, considering two children, a radio program which requires rehearsals, pictures, and then, the garden. Quite naturally, there is a gardener who keeps things moving, but there are always free days, or part days, and week-ends, when Gracie makes up for lost time.

Out of the year she gets a month's vacation which is spent in New York. Not even Hawaii or the South Seas, Hollywood's favorite playground, can lure Gracie from her old love. The best George may do is manage a part-time vacation with Gracie during her visit East. New York has fond memories for him too. They go back to when he was a youngster six years old. The favorite haunt of his neighborhood gang was the Burns' coal yard. "That was a great bunch of kids and the coal yard was a swell place to play." By the way, the coal yard was where George got his present name which now is his legal name. Men around the coal yards called the bunch of boys "the Burns Brothers." From there

charm of the result. There are two questions unanswered: what did it cost, and how much upkeep labor does it require?

Mr. Jeckel says he could make that garden today for about \$800, though when it was made, in 1930, prices were still on the boom level. He did not shop around for bargains in plants and shrubs; he bought them all from one nursery. His outlay was considerably more than \$800, he admits. He paid the landscaping firm to do most of the planting, having other things to do with his time and wanting to see his garden started. He says \$800 today would allow for the best plant materials.

As for the upkeep: a part-time gardener cuts the grass and does the weeding at no prohibitive cost. Any reorganizing, replanting or changing, Mr. Jeckel does himself, because, as this story should have demonstrated, he's the sort who likes to do things for himself, and in his own way. The result has certainly justified his judgment.

it went to "Burnsy and on to Burns—Nat Burns. He kept the name when he went on the stage, as it was shorter than his own. Very soon, though, he found there was another Nat Burns in the theatre game and so, overnight, he became George Burns.

Hollywood, in spite of its twisted stories, has meant a happy shift for Gracie and George, and one accomplished without much effort. They have merely lengthened out and adapted their vaudeville type of comedy to radio and screen requirements. The result is, they are better known than ever before. Formerly, their audience was limited to vaudeville devotees. Today, they may be Monday night table talk wherever there is a radio dial to turn.

A few minutes after George has managed to cut short Gracie's never-ending line of chatter, long enough to end their broadcast with a hasty, "Goodnite, folks," Gracie has stepped out of her scatter-brain role. With George, and probably a couple of friends, she is riding home for a quiet dinner, chuckling more than the guests at George's amusing side remarks. They are Mr. and Mrs. George Burns now, back to their normal selves.

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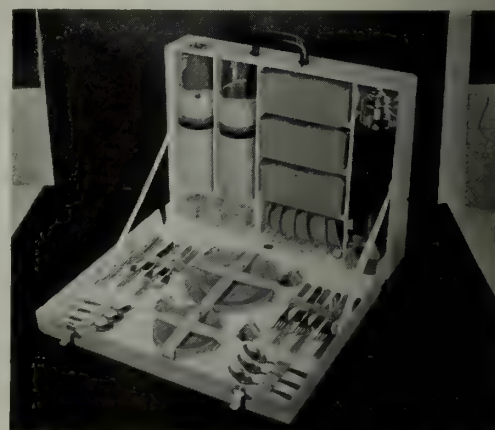
# TALKING SHOP

**M**OST wall brackets are apt to be pretty much of an eyesore. If these are the only blemishes in your home, you might try replacing them with your choice of these three handsome patterns. Those on either end are after the manner of Grinling Gibbons, and are cast in a composition resembling natural wood. The center one is in the Adams spirit, and is gilded in gold leaf. John H. Hutaff, Inc., 168 East 61 Street.



**T**HE collecting of old prints is one of the most inveterate and widespread of all hobbies, probably, for one reason, because it's not quite so deadly on the budget as some others we can think of. Here's one to add to your gallery. It's a fine print of Amherst College, and is one of a series depicting American universities, cheerfully ranging in price from \$4 to \$7. From A. L. Brandon, 852 Lexington Avenue.

**L**ATE summer and early fall picnics are joyful affairs, and there's something to make them even more so. It's a luxurious lunch kit, built to hold two thermos bottles, a thermos food jar, and a number of gaily colored beetleware fittings. It contains a complete service for six, and comes in a smart tan linen case. The price is \$39.50. Abercrombie & Fitch, Madison Avenue & 45 Street.



**O**NE of the rarest "finds" in New York for the devotee of old silver is this magnificent Augsburg piece, dating from 1650. The lobed body is embossed with scrollwork and the screw-on cover is surmounted by a pierced swing handle. The height is about eight inches. From Sachs, 817 Madison Avenue.



Editor's Note: In "Talking Shop" in the June issue, the price of the chandelier illustrated from the Lightolier Co. was erroneously quoted as \$57, when it should have been \$85. —A.H.C.



## NEW USES FOR ANTIQUES

(Continued from page 33)

pays—have transformed them into flower stands to hold growing plants. One is conscious only of a mass of bloom, as the pots are very successfully concealed in the sunken zinc-lined recesses. There are many other types of tables in mahogany and walnut that can be used for this purpose.

The real card tables of today are the light, metal, folding ones that can be tucked away in a closet. Not so in the 18th Century, when cards were the favorite pastime, and card tables an important feature in furnishing. We admire these old tables for their strength and beauty and ingenuity; and we use them, if not for cards, for the many duties that a table is meant to perform—for service, for decoration and for holding books and bibelots.

And then there is the urn-stand or table, a graceful piece meant to bear a hot-water urn, long before electricity was ever thought of. It is light enough to carry from place to place, which is the easiest way of handing around drinks; or it would seem to have been especially made to nestle close to a big, comfortable chair, bringing the comforts of home within easy reach.

Those circular "drum" tables with one drawer closely hugging another, all around the table, are particularly popular today for library or living room. They were, in the beginning, called "rent" or "money" tables, because they were built to hold different species of money that was given as alms, or to keep documents relating to various properties on an estate.

Toilette and dressing-tables really came into their own when the bedroom and dressing room became an important apartment. Today, many of the simple types, with their commodious drawers and flat tops, are being utilized as desks; and so are the smaller kinds of gaming-tables, ingenious writing tables and spinets that have long lost their works.

Sheraton, in his Cabinet Dictionary of 1803, refers to certain cabinet pieces as Canterbury. They got this name because, the story goes, the Bishop of that See first gave the order for their construction. There were several kinds of Canterbury but the best known was a small, low music-

stand built to hold bound volumes of music. The stand itself was in the form of an open, pierced box, divided by three or more partitions and supported on four slender legs. A shelf, or drawer, was built below. These old music stands make very practical receptacles for magazines and newspapers.

Perhaps the most useful of all pieces of furniture is the chest which, in the beginning, was merely a crude box. In time, it was raised upon legs to protect it from dampness; then it evolved into the chest-upon-stand; and finally, fitted with drawers, it emerged into what is known today as a bureau, a tallboy or a chest of drawers. It appeared throughout the ages in many different forms and sizes—plain, decorated, carved, painted and lacquered.

Various kinds of chests are indispensable for holding clothing, for housing magazines, papers, music and the hundreds of articles that gather in every household. Very small chests of drawers that may have been especially designed for the use of children, or perhaps salesmen's samples (we have no sure way of knowing), are now used in the place of an occasional table, beside a chair or sofa to hold a lamp, smoking articles, etc.

Chests make desirable furnishings for a hall, foyer or living room; and when one room must do duty for a combination dining room and library, or dining and living room, a tallboy or chest-on-chest helps to solve the knotty problem of storage space. Even crude old blanket chests, hidden away in garrets, are now brought forth, refinished and displayed with pride. They are appropriate for informal rooms or simple country houses. The finest workmanship was often lavished upon cabinets, which were lacquered, elaborately inlaid or carved. They were placed on a stand, generally had one or more doors, and are sufficiently roomy to stow away music, papers and even radios.

Old wooden chopping bowls and platters look resplendent when filled with fruit or bright-hued gourds; salt boxes find their way into grander rooms than kitchens, when used as receptacles for pipes and tobacco; spice boxes, with their many little drawers, are very useful; old spoon racks are used for pipe holders, or to display a

(Continued on page 40)



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STEPHEN KELLOGG  
Portland, Oregon

## DOORWAYS THAT NO WOLF WOULD DARE APPROACH

(Continued from page 14)

from the mellow and colorful Spanish and Italian, the simple New England Colonial, the elegant Federal, the romantic Tudor, to the fanciful and almost histrionic Modern. The Colonial-Federal style has been emphasized because it is peculiarly American in feeling and, as already mentioned, most adaptable to the American way of life.

Because the door is where the house meets the world, it has reflected perhaps more accurately than any other part of the house the social mores of its times.

In the primitive communities, where all men became brothers in their fight against nature and the next tribe, the door was simply a means of ingress and egress. The need of keeping the next tribe away from the village was of much more importance than the need of keeping your neighbor away. And hence, not unnaturally, the primitive forms of doors had no door at all, but simply a frame. The igloo had its iced square, the tent its fragile flap, the hut perhaps nothing but a flapping screen to keep the insects out.

As civilization complicated the social scene, the door assumed in turn more complex functions: those of protection, of privacy, of ceremony. The community left its defenses to the armies and police forces, turning its attention to the more introspective pleasures of urban life. Churches appeared, and with them doors stout and large enough to daunt the spirit of man and to protect the inner mysteries from the profanities of the street. And since the church was always regarded as the asylum of all, its doors frequently were augmented with huge locks and bolts.

Northern Europe in its Dark

## NEW USES FOR ANTIQUES

(Continued from page 39)

collection of fine old spoons; and big wooden chargers are real "finds" for midnight suppers or cocktail parties.

We must not forget two homely old pieces whose humble origin would hardly indicate their present function. A cobbler's bench makes an amusing receptacle for serving drinks and smokes in studios or very informal rooms.

Ages, from the 12th to the 14th centuries, used the door as a weapon of defense, and there developed such forms as the portcullis, the Dutch door, and the huge iron door.

In the contemporary era, the design of doors divides itself sharply into two classes; the derivative and the original. The former type in current versions frequently casts back to medievalism for the portcullis, the heavily barred door, the stone lintel, the Dutch door. When used authentically, the results are good; but there is one reservation to be made. Almost all these types (with the exception of the Dutch door) require an architectural scale more nearly approaching the grandeur of castles, and houses today are rarely—and with good reason—built in this overpowering scale.

The doors of original design are usually happier as to architecture. There is the American contribution of the early Colonial-Federal design, delicate, usually white in color, topped by finely-worked fanlights. There are also, of course the purely functional versions of the revolving doors (for public places), the swinging door (for bars), the door equipped with electric eye.

But more interesting than all of these is the truly Modern type of door. Here the design has been highly rationalized in terms of the modern functions of the door: ingress and egress; protection; decoration in terms of the façade. The results are usually dependent for their aesthetic effects on extreme simplicity combined with a keen sense of proportion. Interestingly enough, there has begun to appear the canopy or shelter as protection against rain and snow, usually in the form of a brief, straight slab of some light material. The lighting of the door has also improved immeasurably in the Modern versions, focusing attention on the doorstep, the lock, the walk.

The other piece—a perky little wooden magazine rack sitting jauntily beside a staid old Boston rocker, called attention to itself by its unusual appearance. It was made of a number of little posts, pointed at the top and set closely together in a box-like base. A sturdy handle fastened at the back was a bit puzzling, but upon inquiry, the piece proved to be an old cranberry scoop. Now it has been rescued from oblivion and put to a new use.



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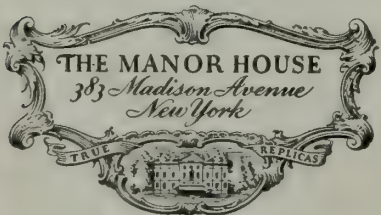
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Volume XLVIII September, 1938 Number 6

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re construction was done under the owner's supervision by the JOHN W. MURPHY-LEO E. KEITH BUILDING COMPANY

"ELEVEN ARCHES" is the name given by Miss Louise N. Grace to the home which she designed and had built in the Catalina foothills of Arizona. The entrance to "Eleven Arches" is at once classic and modern. The Moorish arch is there and a memory of the Palladian type in an ornate combination of window and door.





Interior Decorations by Miss Marckwald of Smyth, Urquhart & Marckwald, Inc.

ARCHITECT, JOS. TH. JOESLER, TUCSON, ARIZ.

A PANORAMIC view of "Eleven Arches" showing how wisely it has been placed along the foothills, yet high enough up to have a broad view over the Santa Cruz and Rillito River Valley.

## A HOUSE INSPIRED BY THE HAUNTING BEAUTY OF THE DESERT

By GEORGE H. NELSON

ABOUT ten miles from Tucson, Arizona, and some three hundred feet higher than the town itself, is one of the most attractive spots in the entire Southwest. Located on the southern slope of the Catalina foothills, this land has a view extending some seventy miles to the mountains on the border of Mexico on the south; to the east are the Rincon Mountains and to the west, the Tucson range. The site has that dramatic quality of spaciousness so characteristic of this part of the country: between the two ranges mentioned lie broad valleys extending nearly two hundred and fifty miles. The discrimination of the owner of "The Eleven Arches" in selecting so magnificent a location for her house is greatly to be admired: it becomes quite understandable, however, when one learns that she is an accomplished painter and musician; and it becomes even more clear when one sees the murals with which she has decorated the house, paintings showing a profound appreciation and thorough familiarity with the country.

The house is a large one, extending some two hundred and seventy feet from east to west. Designed to take complete advantage of its extraordinary views, it shows a remarkable blending of modern influences and local tradition. That the result looks entirely indigenous is a tribute no less to the cultivated taste of the owner than to the ability of the architect. In this regard, the latter has a number of highly interesting comments to make. "It would be very

hard to indicate a specified type of architecture which I as architect developed in designing the residence for Miss Grace. I took as one motive the Catalina range in the background, which climbs up from the west to a high point behind the house, and slopes off again on the east; this gave me the idea of a high central feature, with low wings at the sides, thus following the line of the mountains. The residence had to be designed for modern living, but without going into too harsh modern design; I wished to achieve some softer feeling in the exterior design, and to harmonize it with the lonely desert surroundings."

The photographs are worth studying in the light of these observations. One notices first of all the irregular outlines of the house. Then there is the all-over whiteness of the structure which further defines the shape. White, incidentally, is the traditional color in the sunny latitudes—it may vary, of course, from a pure white to various tones of ochre and tan—and is not only highly practical, since it serves to reflect solar radiation, but has a very pleasant appearance where there are few overcast or rainy days.

Another local touch, and one which considerably furthers the architect's aim of softening the lines of the house, is the use of native adobe. This is the great building material of the southwest; its origin goes back to long before the first Spanish visitors. Adobe is a sun-dried brick, made of soil which consists of clay and sand; the soil is passed through





A CORNER of the living room with modern table and desk, backed by a mural of wild horses and snowcapped mountains.

a screen, mixed with straw and water, and pressed into forms. The work is done by hand, by Mexican or Indian workers, who have generations of experience behind them. Drying takes about two or three weeks, after which the blocks are ready for use. Both exterior and interior walls of the house were built of this material, the exterior walls varying from twelve to thirty-six inches, and some seventy thousand "adobes" were required for the construction. Floors at ground level are of reinforced concrete, and those on the second story are of wood, with sound insulation to insure maximum comfort and privacy.

For all its size, the plan of the house is simple and convenient. The center portion contains the hall, reception room, and stair hall. In the east wing is the large living room, which is decorated with mural paintings by Miss Grace. Guest rooms are located off the living room, on the north side of the building. The west wing contains a dining room, a dining loggia, butler's pantry, a large kitchen, and access to the servants' quarters. On the second floor is a large master bedroom and a secretary's room; the former has exposures on four sides, and consequently an opportunity to enjoy views of the entire surrounding landscape. This complete separation of owner's quarters from the rest of the house is a most intelligent and workable arrangement, and one which might well be adopted more frequently. It eliminates any inconveniences to guest or owner, and gives privacy precisely where it is most appreciated. Admirable as are the various features of the house, its general design, the planning, its relation to the landscape, there is one element which is certainly unique and which gives the residence its highly personal character—the living room murals.

These paintings cover the entire wall surface, from wainscot to ceiling. Boldly conceived, and filled with graceful motion and amusing detail, they show not only a careful study of the life and landscape of the Southwest, but a keen insight into the essential nature of the region. Unlike the usual pretty delineations of sun-drenched vistas these are, basically, wall decorations and are properly treated as a series of flat patterns. Painted in a high key, with soft shades of grey-green, rust-brown, blue, and with a considerable amount of black and white, they recall the out-of-doors, but without its glare. The effect, primarily, is one of great restfulness.



Photos by Campbell Studios, Tucson, Arizona

A SIDE wall in the living room. All the murals are by the owner and the subject matter throughout is taken from her observation of Arizona in winter and summer.

There are at least two main bodies of opinion on painting used as wall decoration: one considers that the wall must be kept in all its flatness, and this led, ultimately, to the washed-out, timid painting of Puvis de Chavannes; the other disregards the wall entirely, considering it merely as an over-size canvas. In the house shown the best features of the

A WINDOW framed by a Moorish arch. The sunlight flames through the room over a Spanish table, a modern couch and a Swedish rug.







IN the center of the north wall of this room is a plate glass window which frames a view of the Catalina Mountains. The furniture is modern and simple and brilliant in tone.



A CLOSE-UP of one of the murals with a whimsical presentation of snowy mountains, black and white cacti, and humorous prairie animals.

two approaches have been combined: the wall is kept flat, but the treatment of the animals, cactus, and mountains, has been freely handled, with very vigorous drawing throughout. The result is something which strongly recalls the beautifully-designed wall decorations of the Seventeenth Century, and it also reflects to a degree the earlier inspiration of the Chinese painters. In spite of the fresh bold-

ness of the painting, however, the room is anything but restless. The conservative, and well-selected furnishing fit very well against the background, and the blend of old and modern pieces is most successful. Like the house itself, it would be difficult to label the living room as Traditional or Modern. It has that complete and ageless look which is the hallmark of good design in any period.

THE Cloister at one side the entrance of "Eleven Arches"; and beyond the entrance are two magnificent Sahuaro cactus that were transplanted from another part of the estate to their present proud position, weighing some eighty tons out of the earth.







THE family workroom, which, incidentally, can be used as a spare room. The tailored desk, jutting out at one side, is a striking feature. Photos courtesy Black Star.

## HOW THE CHARLES LAUGHTONS LIVE IN BLOOMSBURY

By GILES EDGERTON

THE London home of Charles Laughton and his wife, Elsa Lanchester, is a running commentary, and a most illuminating one, on the tastes and outlook of the man who is probably the greatest modern actor of screen and



stage. Also it is a strong corrective to any who may still think that mere spending of money is more important than a high degree of selectivity in the furnishing of a home. It was in 1934, at a highly critical time in Mr. Laughton's career, that he and his wife started to make their Gordon Square home. He had just decided to work for a small salary at the famous "Old Vic" theatre in London, to develop his art, rather than to accept dazzling Hollywood offers, and the continuous note of hard work and real values was the major influence on the creating of the flat. Miss Lanchester, a highly successful actress herself and a woman of charm and urbanity, has worked by her husband's side in many pictures; their union has been a real and lasting one.

The home is in Gordon Square, Bloomsbury, and the selection of Bloomsbury again adds to our conviction that a man's home, in every aspect of it, can tell you much of that man's bent and character. Bloomsbury, in the north-west part of London, is the center of much of London's literary and artistic life. In the district are dwelling or

THE acting couple, in happy mood in their new home. Mr. Laughton without disguise is a novelty.



working such brilliant creative artists as Virginia Woolf and her husband Leonard, V. Sackville-West, J. Middleton Murry and the renowned Sitwells—Osbert, Sacheverell and Edith. Mr. Laughton, whose interests are catholic in the extreme, is a person with a rich gusto for all the arts, and his gravitation to a section where people of like tastes and talents have congregated is most natural. For a good many years Bloomsbury has enjoyed an intellectual eminence in London, much as the Chelsea district did in the Nineties when Oscar Wilde wrote and Aubrey Beardsley painted, and the Yellow Book stirred furious controversy.

Important structural alterations concerned opening up the back walls with a series of enormous windows and so framing the pleasant garden view. The work, by Wells Coates, was done with the active cooperation of Mr. Laughton, whose tastes are definite and highly practical. Visitors are shown up the stone stairway to the first two rooms that stretch across the entire depth of the house. Streamlined wherever possible, the stairs and the small first hallway are indirectly lit; throughout the whole three floors the lighting is indirect with the exception of bedside and desk lamps. There is no meaningless or unnecessary detail.

The sitting room has a pleasantly clean neutral color as its main theme; the simple use of Canadian birch is mainly responsible for this. Sliding doors, recessed into the walls, divide the sitting room from the dining room, and there are two sets of doors for alternative use according to climate and, probably, to mood. The illustration clearly shows the Japanese window effect of the one and the fine John Armstrong design for the other pair. The Armstrong design never departs from the restrained biscuits, stones, oatmeals and greys that are, with pale-olive green, the dominant colors of the room.

Chairs and settees have no (Continued on page 26)

THE actor's bedroom, with wide window expanse and very simple built-in fittings. A health-ray apparatus appears in the ceiling over the bed. There is no superfluous decoration in this pleasant room.





# MUSICIANS OF GARDEN

by EDWARD STEP, F.L.S.

Author of "Marvels of Insect Life."



THE song of the long-horned grasshopper is perhaps the most powerful of all. Foliage-colored wings help it to avoid enemies.

(Editorial note: We publish this article in the belief that the readers of ARTS AND DECORATION may want to know more of the small creatures whose minute lives contribute to the amenities of life and add a welcome note to the great symphony of Nature.)

NOW is the season of celebration by the million-voiced choir of small insects whose song is brightening the summer months. Summer sees the birth and maturity and death of the creatures who can give so much pleasure in their brief poignant life-span. Most of us who take joy in their diurnal and nocturnal concerts know little of their structure and physiology, which are fascinating in their varieties and differences.

The family of song-makers are the straight-winged insects—to give them their learned name, Orthoptera. Grasshoppers, crickets and cicadas are the musicians of virtuosity and skill who most interest us. These insects have had the power of producing song from time's beginning; many think they have a real vocal apparatus. Some varieties of insects do, but ours, in most cases, attain their effects by scraping their wings together, in a manner roughly analogous to the playing of a violin. The method of sound production is of highest interest. The chirp of a cricket or a grass-

hopper is produced by the wing-covers and the cricket has an added string to his bow in the form of a file crossing the wing-cover which, on the opening and closing of one wing-cover, is drawn over the nervures; the sound so made is intensified by a clear area like a drumhead..

The cicada stands alone in his method of song-making. Here it is not a case of scraping one wing on another, or a file on a drumhead. There is a special cavity in the trunk, divided into chambers, and a specially delicate drum or tymbal which is set vibrating by the insect to produce the first sound. There is a special muscle which sets the tymbal vibrating, and these vibrations can be watched when the insect is singing.

A remarkable characteristic of these straight-winged insects is the placing of their ears. The long-horned grasshopper, probably the most powerful of our choristers, has his ears on the shank of his fore-legs; this surprising fact is justified physiologically when we note that, being carried in the front of the body, they can be turned easily so they face in the direction from whence come the sounds. Ears are found on the legs of crickets and grasshoppers as well.



THE African grasshopper in flying motion. Its lovely olive-tinted wings are folded when at rest.

Musical sounds are produced only by the males in most of the grasshopper

family and in the cicadas. They are used in the courtship of the insects, and some wonder why males as well as females have ears, since there would appear to be no need for the males to hear each other. But males must know when there is rivalry in the air, and conduct themselves accordingly. One keenly interesting fact is that many insects, which have no musical calls audible to human beings, actually do have such calls, however slight—for the reason that they possess ears, the possession of which is presumptive evidence that they emit sounds. Each species has its own particular notes to which, doubtless, its ears are attuned. One kind will produce about six notes per second, another twelve, each attuned to those of its own species.

It is recalled, on hearing the night music of the cicada, that the ancient Greeks kept them in cages for the sake of their songs, to beguile the household at the day's end; Grecian poets venerated them, and addressed extravagant verses to them. (The Greeks, however, somewhat balanced this by occasionally making a meal of cicadas.) Many Athenians, out of deep attachment, fastened small golden images of the cicada in their hair. There is, apparently some difference in the sounds produced by the American cicada and those of his European brother, the latter being



KIDNAPPING in the insect world: the cicada's pleasing song stopped by the fierce digger-wasp carrying it away. The grub of the wasp feeds on the cicada and spins its cocoon.



# AND MEADOW

THE African grasshopper, walking, gives no hint of the fine spread of the wings when the insect is in the air.

more pleasant to the ear. The Romans, true to their more utilitarian and matter-of-fact approach to life, thought less of the cicada than did the Greeks; Virgil accused them of "bursting the very shrubs with din."

The cricket on the hearth—the house cricket, that is—is the most notable of the insects, in that it has voluntarily given up outdoor life and taken up its abode in human dwellings. When it is heard outdoors, it is safe to assume that it is migrating to a house offering better accommodations than the one it has just left. If the builder, for instance, does not make proper provision for them in the kitchen—where they dwell in the brickwood of the fireplace—the cricket, warmth-loving, will move to a new house where the new mortar may be easily tunnelled.

Grasshopper and cricket have the same developmental history, with the hind-body of the female ending in a long slender tube by means of which she is able to deposit her eggs in safe crevices. From these hatch out minute, six-legged creatures, like herself save that they have no wings, which do not appear until they have shed their skin five or six times. The house-cricket has one unique talent: he is a ventriloquist, making his song sound as if coming from a distance when he is close by your side. We know that he makes his song by scraping the file of one wing-cover over the ridges of the other; the ventriloquial effect is attained when he heightens the sound by loosening the edges of his wing-covers where they lap over his sides, or he can soften it by pressing these closer to him. The great naturalist Fabre has said that the unmuffled sound of a cricket carries four hundred yards; the cicada will carry a little farther, but has a raucous quality lacking in the cricket.

The grasshopper's acrobatic leap and cheerful chirrup are important items in the amenities of the country. The full waking of the cricket in mating time, when fighting is more prevalent than singing, enlivens our days with the reminder of Nature's ceaseless rhythm; the cicada's drone, pleasantly lulling, is the symbol of summer's good languor. When the songs of all these are broken and ended by the autumn there is a loneliness in the air no longer filled with the tribute to growing and fruition that is the burden of these insects' songs. In a South American species of this family, known as the flying gooseberry, there is an extraordinary development of the hind-body of the male, and the wing-covers are not used in sound production. The hind-body is inflated with air so as to become a great, pelucid bladder in order to increase the resonance of the sounds the insect makes by scraping the comparatively small

THE Flying Gooseberry, a variety of South African grasshopper, produces remarkably resonant music due to its inflated bladder-like body.



STRIFE among the field-cricket: mating season brings conflict, usually not of a serious nature. A few less limbs is the lot of the vanquished, while the victor has a mate as reward.

hind-legs over a series of ridges which are placed on each side of the inflated abdomen. At night these insects make a wonderful noise. Another extraordinary example, Anderson's grasshopper from South Africa, is wingless in both sexes and does not use its leaping legs for leaping. The thighs are greatly expanded, and on their inner face near to the base there are peg-like projections. Although there are no wings, there are incipient wing-covers, and these in the male are strongly grooved and ridged, whilst below them on the first segment of the hind-body, and partly overlapping the second, there is a swollen plate with two or three strong and hard folds. Just behind it on the second segment is a prominent area whose surface is marked by very fine, raised lines. Both sexes have these arrangements, but in the male they are more highly developed than in the female. The thigh is rubbed over these sculptured plates, and the action results in a loud note. It is believed that the male can produce two distinct notes, one agreeing with that of the female, and one peculiar to its own sex. It is a very sedentary creature, and its coloring makes it appear like a clod of earth. When molested it does not rely upon its full powers of locomotion for escape, but upon its capacity for making a noise which will alarm its enemy.

The long-horned green grasshoppers produce their music by means of the wing-covers alone, and as these only slightly overlap at their bases, the production of a considerable volume of sound seems at first sight not to be expected. Yet any one who has heard these insects giving voice must admit that the volume of sound produced is marvellous. An English gentleman kept his native green grasshopper as a pet, feeding it upon flies, and in the evening it





sang with notes that resounded throughout the house. In this family the ears are placed in the front legs, a little below the knee.

Respecting the silence of the females, which attracted the attention of Xenarchus, it is not due to want of the apparatus, but to the fact that it is not fully developed. Hartman speaks of the music as the "marital summons from the males."

Speaking of the sounds produced by the American cicadas, Darwin says that when the Beagle was anchored at the distance of a quarter of a mile from the shores of Brazil, "the noise thus made could be plainly heard on board." It will be noted that Darwin does not allude to it as a musical sound, but a noise, and in this he is perhaps justified by a remark of Bates, who was probably referring to the same species, for he was in the same region. Describing the "terrible discord" of mingled noises set up at sunset by birds and monkeys, the latter naturalist says: "Added to these noises were the songs of strange cicadas, one large kind perched high on the trees around our little haven setting up a most piercing chirp; it began with the usual harsh, jarring tone of its tribe, but this gradually and rapidly became shriller, until it ended in a long and loud note resembling the steam-whistle of a locomotive engine. Half a dozen of these wonderful performers made a considerable item in the evening concert."

In our own day, C. V. Riley, the late State Entomologist, thus refers to the seventeen-year cicada: "The general noise, on approaching the infested woods, is a combination of that of a distant threshing machine and a distant frog pond. That which they make when disturbed mimics a nest of young snakes or young birds under similar circumstances—a sort of scream. They can only produce a chirp somewhat like that of a cricket and a very loud shrill, screech prolonged for fifteen or twenty seconds, and gradually increasing in force and then decreasing."

The order of insects which, next to the cicadas, has been most celebrated for the production of sounds, contains the crickets and grasshoppers; and these produce their shrill cries in quite another manner, the instrument being more akin to the fiddle and bow. Yet, even here, there is a great amount of variation in the method of employing the same principle.

Bates speaks of a species of wood-cricket he found in the neighborhood of Obydes, Brazil. He says: "The notes of the house grasshopper are certainly the loudest and most extraordinary that I have ever heard produced by an orthopterous insect. The natives call it the tanana, in allusion to its music, which is a sharp, resonant, stridulation resembling the syllables ta-na-na, ta-na-na, succeeding each other with little intermission. It seems to be rare in the neighborhood. When the natives capture one, they keep it in a wickerwork cage for the sake of hearing it sing. A friend of mine kept one six days. It was lively only for two or three, and then its loud note could be heard from one end of the village to the other." The thin, parchmenty wing-covers are very convex, and give the resting insect an inflated, bladder-like appearance. The inner edge of each wing-cover has a horny lobe near the base, and one lobe has sharp, raised margins, while the strong nerve of the other is crossed by fine, sharp furrows like those of a file. The two lobes being rubbed sharply one over the other, these instruments produce the sounds, and the parchmenty wing-covers and the drumlike space they enclose help to give resonance to them.

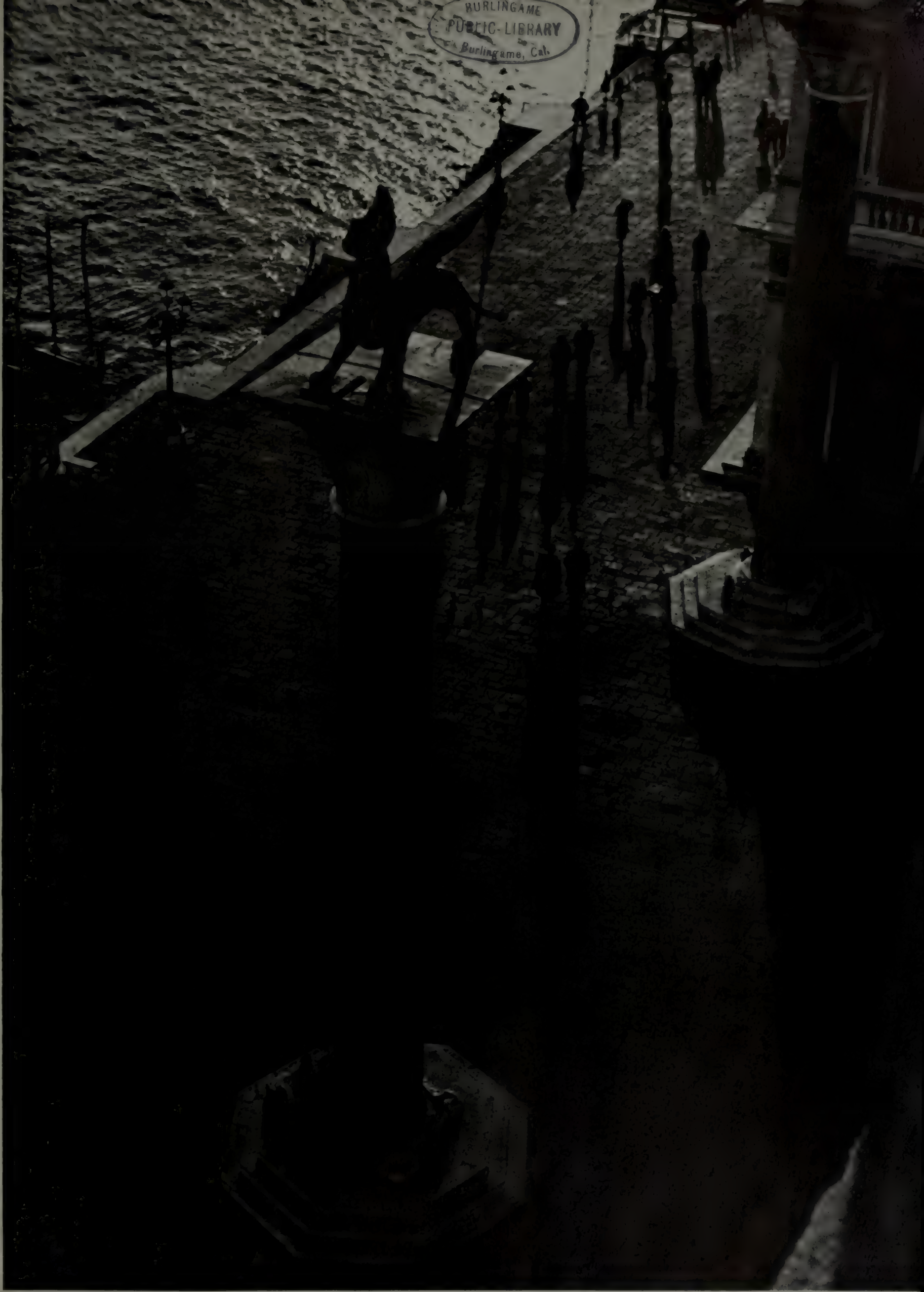
It seems reasonable to believe that some species which appear to be without musical calls of this character really have them, though the notes they produce are not audible to

the human ear. The reason for this supposition lies in the fact that such apparently dumb species are provided, like the obviously musical ones, with ears—situated in the legs or the hind-bodies. The possession of ears by an apparently dumb species is good presumptive evidence that the species must itself produce sounds. It should be noted too, that each species has its own particular notes, to which, no doubt, its ears are specially attuned. De Geer pointed out long ago that an eye-like spot in the right wing-cover of the male was probably connected with the powerful note of this species. This area consists of a transparent film "resembling a little mirror or piece of talc, of the tension of a drum. This membrane is surrounded by a strong and prominent nerve, and is concealed under the fold of the left wing-cover, which has also several prominent nerves answering to the margin of the film. There is every reason to believe that the brisk movement with which the grasshopper rubs these nerves against each other produces a vibration in the membrane augmenting the sound."

Every one who has read an American story laid in rural surroundings has come upon references to the shrill song of the katydids whose sole burden is the repeated and rather tiresome assertion that Katy did something or other. The katydid is a species of long-horned grasshopper; its songs are not vocal but purely mechanical produced by the opening and closing of the wing-covers. The commonest of the North American species is the angular-winged katydid. Its green, net-veined wings are long, and the shorter wing-covers are broad and of the same color. The egg-placer of the female is very short and strongly curved in accordance with her habit of gluing her eggs to shoots instead of burying them in the ground or hiding them in crevices. This operation is performed mostly at night, and she begins by biting the bark of the selected shoot to make it rough and so afford a better hold for the eggs. There are many batches laid, from the beginning of September onward, and altogether one female will lay from a hundred and fifty to two hundred eggs.

The field-cricket is something of a nomad until he is about four months old, when he starts thinking of constructing a retreat for the winter. Hitherto he has been content with the shelter of clods and fallen leaves, but possibly a frosty night has suggested to him the necessity for a burrow. So he sets to work with feet and jaws, and excavates a burrow long enough to contain him. This is gradually lengthened, and at the far end widened into a chamber where he can turn around. Until this is accomplished he has to back out every time he leaves his shelter, which is a dangerous method; for an enemy in waiting may seize him unaware. Here he passes the winter, only occasionally looking out of the door on mild, sunny days. It is remarkable that though these insects are furnished with long legs behind and brawny thighs for leaping, like grasshoppers, yet when driven from their holes they show no activity, but crawl along in a shiftless manner, so as easily to be taken; and, again, although they are provided with a curious apparatus of wings, yet they never exert them when there seems to be the greatest occasion. They are solitary beings, living singly, male and female, each as it may happen. Sitting in the entrance of their caverns they chirp all night as well as day, from the middle of May to the middle of July, and in hot weather, when they are most vigorous, they make the hills echo, and in the stiller hours of darkness may be heard a considerable distance. In the beginning of the season their notes are more faint and inward, but become louder as the summer advances, and so die away again by degrees. These are the little animals that the Portuguese, Italians and Japanese delight to keep in little wicker cages to be refreshed by their melody.





Courtesy Italian Tourist Information Office

THIS famous piazzetta in Venice, with the flaring Lion of St. Mark's in the foreground, should bring tourists interested in the current International Art Exhibition to Italy. The exhibition, the twenty-first of the series, will run throughout September, with 19th Century landscape painting as its subject. Eleven leading European nations, and the United States, are represented.





AN antique French silver soup tureen made by Thomas Germain for Louis, Duc d'Orleans. Loaned from the collection of the Ducs de Vendome and de Nemours for the exhibition of Three Centuries of Domestic Silver at the Metropolitan Museum of Art.

## SOME ROYAL SOUP TUREENS

By PRESTON REMINGTON

Curator of Renaissance and Modern Art,  
New York Metropolitan Museum of Art

THE appreciation, and therefore the collecting, of French domestic silver is comparatively recent. It was not until the middle of the nineteenth century that several farsighted amateurs, realizing the beauty of old French plate and its rapidly increasing rarity, began to acquire it themselves and took steps to educate others against its destruction. And it is primarily to them that we owe the existence today of much of the material that has made possible the present exhibition. Probably the domestic silver of no European nation has been so ruthlessly destroyed in the past as that of France. Nor is this difficult to explain; for the French converted large quantities of silver into household plate, thereby provoking in the seventeenth and eighteenth centuries confiscatory edicts aimed at the reversion of the metal to monetary purposes. The completeness with which these edicts were obeyed apparently varied, more or less, in a direct ratio to the distance of the owners from the officials entrusted with enforcing the royal decrees; for the French, then as now, loved their silver and did not relish returning it to the melting pot. In the nineteenth century, however, fashion took a hand in the matter and deliberately abetted the destruction of old plate to provide metal for the creation of its current eclectic vagaries.

For many years the voice of the amateur was but a cry in the wilderness, and even in our own day much fine old French silver has been sold by weight either through ignorance or through pressing need. It was, indeed, only in 1926 that the general public was made aware of its value and enabled to perceive for the first time the

varied loveliness of its design and the unsurpassed technical skill of its makers. In that year the Musée des Arts Décora-

*The very source of silver design is revealed in this exhibition of antique silver at the Metropolitan Museum.*

tifs in Paris held its great "Exposition d'orfèvrerie française civile du XVIIe siècle au début du XIXe," and the efforts of the amateurs were at last rewarded by the enthusiasm with which this exhibition was generally received. Prices mounted, and the position of French silver as a phase of French art worthy of the consideration of the most discriminating collector was assured.

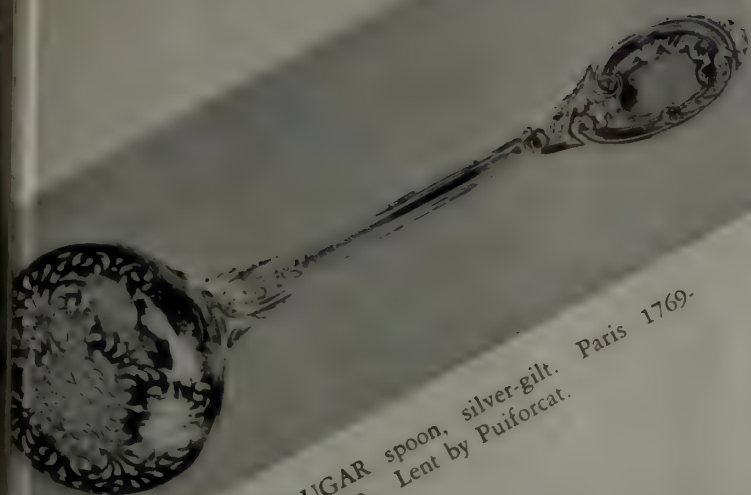
The present exhibition is, therefore, not the first of its kind ever held, but it does constitute the first really comprehensive display ever shown in America, where French silver has been little known and only sparingly collected. It is true that in the late eighteenth and early nineteenth centuries a moderate amount of French silver was brought into this country for household use, and some of this is

SOUP tureen made by Robert Joseph Auguste. Paris 1779-1780. Richly carved.



spoon made  
Paris between  
and 1757.  
the Museu  
De Arte An-  
on.





SUGAR spoon, silver-gilt. Paris 1769.  
1770. Lent by Puiforcat.

All photographs courtesy  
the New York Metropoli-  
tan Museum of Art.

still in the possession of descendants of the original owners. It is, likewise, true that within the last five or six decades an occasional piece has been brought home by a returning American traveler. But on the whole, both in furnishing our houses and in forming collections, we have turned to the old silver of England and, more recently, to that made in this country in its early days. The two outstanding exceptions to this rule are Mrs. Catherine D. Wentworth and the late Junius Spencer Morgan, who assembled remarkable collections of French silver during long residence in France.

The primary object, therefore, of the exhibition is to show the American public in a comprehensive manner a type of material with which they are barely acquainted. But in addition to this it is hoped that visitors will find interest in the fact they are seeing objects which were repeated in modified form by silversmiths all over Europe, especially in the eighteenth and early nineteenth centuries—in other words, that they are at the very source of silver design, where ideas were expressed with a clarity, a crispness, and an economy rarely attained beyond the borders of France.

As early as the fourteenth century in France a master silversmith was obliged to strike each object made in his workshop with his personal mark as a guarantee against fraud. The forms which these marks took varied from period to period and with the locality in which the silversmith lived. The most frequent form included the maker's initials and a carefully chosen device to obviate confusion with the mark of a maker with the same initials. Details of the mark often served also to identify the community in which the silversmith worked. In some communities, as for example in Strasbourg, the maker's name was fully spelled out. Occasionally a maker omitted his initials or name and used only a device for identification, but the instances of this are definitely in the minority. Aside from indicating the silversmith's identity, the maker's mark is invaluable in enabling us to compare various examples of his work and thus to form an accurate idea of his personal style, which would otherwise be impossible. Throughout the exhibition an object is labeled as by a given maker only when his mark appears on it. Fortunately most pieces of French silver retain their makers' marks, but occasionally these are illegible because of having been badly struck or almost obliterated through wear. Now and then, but not very frequently, we find an object which has no maker's mark at all.

The purpose of the wardens' marks was to show that a piece of silver had been submitted to the guild to which the silversmith belonged and that it has been found to con-

SILVER-GILT soup tureen. Paris 1804.  
Made by Henry Auguste. From a service  
presented to Napoleon in 1804. Loaned to  
the exhibition by the Musée de Malmaison.



A SOUP tureen and plate by Nicholas Biennais. 1726-1727.  
It carries the royal arms of England and the arms of the  
Earls of Orford. Said to have belonged to Horace Walpole,  
4th Earl of Orford.



SOUP tureen and stand made for Joseph I of Portugal by  
Francois Thomas Germain, and loaned by Museu Nacional  
de Arte, Lisbon. All space elaborately carved and embossed.





form to the standards imposed by regulation. These marks varied greatly, but as a rule they were devised so as to identify the guilds which they represented and, incidentally, the town in which the guilds were located. By virtue of this, the exact provenance of the pieces on which they occur can usually be determined. They are also useful in dating the silver; for a warden's tenure of office was relatively brief, and the marks were changed with each succeeding group.

To discourage the diversion of a large proportion of the silver of France into household plate and also to produce government revenue, edicts were issued in the sixteenth, seventeenth and eighteenth centuries taxing objects in silver according to weight. It became obligatory, therefore, for a silversmith to carry to the office of the local collector, or *sous-fermier*, all pieces of silver plate produced in his workshop, in order to have the amount of the tax fixed. Usually at this time the objects were in the rough but had already been struck with the maker's mark. After he had determined the tax, the *sous-fermier* added, near the maker's mark, another mark, known as the  *poinçon de charge*, thereby attesting that the piece had been submitted to him. The object was then taken to the guild to be examined as regards standard, and there it received the warden's mark. Upon completion, it was again carried to the *sous-fermier* and the tax paid, at which time it was struck with still another mark, known as a  *poinçon de décharge*, indicating that the silversmith had discharged his duty to the government. The marks of charge and discharge varied with each locality and with the tenure of office of the chief collector, or *fermier général*. It will be seen, therefore, that they are an additional check on date and provenance.

Aside from the types of marks described above, other varieties are occasionally found, but their significance is not sufficient to treat them here. Within the next year or so the Metropolitan Museum proposes to publish a monograph on French silver containing specially taken photographs of all the objects in the present exhibition, together with enlarged photographs of all the marks appearing on them.

The few examples of French domestic silver of the early sixteenth century that exist are more in the late Medieval tradition than in that of the Renaissance. Nor is this strange, for, although Italian influence made its appearance in France in the fifteenth century, it did not become prevalent until well into the reign of Francis I (1515-1547). It is appropriate, therefore, that the early sixteenth century is represented in the exhibition by a group of objects predominantly Gothic in spirit.

By the middle of the sixteenth century the French had been converted to Italian taste, and the comparative simplicity of objects such as those just described was succeeded by intricate ornamentation, in which full scope was given to the technical exhibitionism of the craftsmen imported from Italy and their French pupils. Most of the French silver of this period has disappeared, and we are almost wholly dependent on printed designs for our knowledge of what was produced.

French domestic silver of the seventeenth century has survived in greater quantities than that of the sixteenth, but, even so, it is exceedingly rare. Although the decoration varied greatly in degree of elaboration, a large part of the silver which has come down to us is characterized by frugal ornament effectively designed and placed so as to enhance the generous plain surfaces. This is true of a great majority of the eighty pieces shown in the exhibition. It should be pointed out, however, that the more lavish examples would have been the first to be destroyed under the various confiscatory edicts.

The excellence often attained by the silver of the eighteenth century is beautifully illustrated in a great tureen and platter made in Paris in 1726-1727 by the noted

silversmith Nicolas Besnier. The consummate artistry of this tureen lies not only in its felicitous design but also in the admirable skill of its execution. There is little wonder that at one time it apparently belonged to the Crown of England and is later reputed to have been in the possession of that noted connoisseur Horace Walpole. It is the earliest of a splendid series of tureens in which the trend of style is accurately mirrored.

The essentials of the Rococo style—asymmetry, the flowing line, the shell motive—were admirably suited to the silversmith's needs. In fact, there is no other period in the entire history of French silver in which such a fine harmony existed between form and decoration as in the middle of the eighteenth century. It would seem almost as if the silversmiths of this era, conscious of the limitless possibilities of Rococo design, responded with exceptional power and feeling. The period was graced by numerous distinguished craftsmen, whose work may be studied to advantage by silver collectors. Of these the two most celebrated are Thomas and François Thomas Germain, father and son. Seven examples by Thomas and sixteen by François Thomas are shown. But the importance of these two should not be stressed at the expense of their many able contemporaries. Such names as Bailly, Balzac, Duguay, Durand, Fauche, Frankson, Joubert, Lenhendrick, Loir, Outrebou, and Regnard are all synonymous with workmanship of the highest order. The work of Thomas Germain, however, had an unparalleled distinction which marked him as the ablest artist in silver the French eighteenth century produced. One need only glance at the great tureen which he made in 1733-1734 for Louis, Duc d'Orléans, the son of the Regent, to appreciate this high praise; for here is an instance of decoration so sumptuous and profuse that in the hands of a lesser artist it would have stood little chance of avoiding the meretricious and vulgar.

Examples of the work of François Thomas Germain, whose fame rivaled that of his father, have survived in greater numbers, owing very likely to the fact that he was the more prolific of the two artists. Many of the finest examples of his work extant were made for the Court of Portugal and are now in the Museu Nacional de Arte Antiga in Lisbon. Outstanding among these is a superb tureen made in 1757-1758 for Joseph I of Portugal (1750-1777). The royal arms occupy a conspicuous place in the design, which also includes amorini beautifully modeled and chiseled.

The present exhibition, as has already been noted, includes some two hundred and thirty examples of provincial silver, which, in so far as was feasible, have been grouped so as to emphasize local character. In this way it becomes apparent, for example, that the silversmiths of Toulouse were especially adept at the interpretation of Rococo ornament in its more succulent phases; that certain distinguishing traits enable us to tell a teapot made in Lille from one made in Bordeaux; or that the silversmiths of Strasbourg, more than those in any other part of France, were addicted to the use of silvergilt.

As the use of classical forms progressed in the latter part of the seventeenth century, there was a loss in spontaneity of expression and a tendency to interpret less, to conform more closely to archaeological prototypes. The ultimate result of this movement was the so-called Empire style which, even when tuned to the accompaniment of the most precise and delicate workmanship, often gives the impression of being lifeless and unsympathetic. The Empire style crystallized far earlier than is generally realized and lasted far longer. It developed before the Bourbons went to the guillotine in 1793 and was still flourishing in the period of the Bourbon restoration.

Topmost on the roster of the silversmiths of this period are to be found the names of Henry Auguste, Martin Guillaume Biennais, Jean Baptiste (*Continued on page 32*)





A GROUP of Victorian furniture with a piano designed by Mumms, Lark and Clark, which won a London prize in 1851. Belter carved couch. Courtesy Metropolitan Museum of Art.

## EARLY VICTORIAN FURNITURE FOR THE SMALL COLLECTOR

by J. P. BLAKE

THE too generous condemnation of the Victorian period, as a very fertile meadow of depraved taste has brought its own condemnation. As a consequence, there has been, in a mild measure, a Victorian revival; and people are resurrecting their grandmothers' possessions and searching for beauty even to the steps of Albert Hall.

Victorian literature has always carried its head high above the iconoclasts; and although collectors of Victorian sculpture are shy birds, certain pictures of the periods have found the haven of all great art—large auction prices.

But the furniture suited the people and the clothes they wore; it reflected their ideas, and as it belonged to them it also belonged to their age. The drawing room was a suitable background for their fashions; the dinner table supported the heavy joints and the chairs the buxom people who consumed the substantial fare. No other furniture would have suited them so well. Even "the strange grim-looking, high-backed chair, carved in a most fantastic manner, with a flowered damask cushion and the round knobs at the bottom of the

legs carefully tied up in red cloth as if it had gout in its toes", was just the sort of piece of furniture for the Victorian bedroom Tom Smart slept in. No wonder it pleased Tom's fancy.

Probably the period of furniture about which the least has been written and upon which the smallest amount of research work has been expended is the first part of the nineteenth century. This furniture, if it is not described as Sheraton, is popularly called Early Victorian, and this generic term is adopted for this article. It embraces furniture which bears the imprint of many influences. The early nineteenth century was a restless period; history was in the melting-pot, and the changes in furniture design were probably more extensive than in the whole of any previous century.

Under the term "Late Sheraton" or "Early Victorian" might be included



BRILLIANT papier mâché figures in the elaborate Victorian reign. The stand shown here is a painted tea poy of the middle 19th Century.





A PORTRAIT painted of Queen Victoria when she was four years old. She looks here as though she might any moment rule an empire and start a period of decoration. From the painting by S. P. Denning in the Dulwich Gallery.

English Empire, with its brass inlay, Trafalgar with its nautical carvings, Regency with its solid importance, as well as styles we more closely associate with Victorianism. Many distinguished writers on furniture—and notably Lieut.-Colonel Strange in the first number of this magazine—have remarked that furnishing is a part of history; nothing is more certainly the brief abstract and chronicle of its time, and a date or two will therefore not be out of place:—Victoria, born 1819; Prince of Wales, afterwards George IV, Regent from 1811; George IV, King from 1820; William IV, King from 1830; Victoria, Queen from 1837.

All the fashions remarked above were fashions when Victoria was born, and continued into her reign. Certainly they provided the furnishings of those of our ancestors who lived beneath the tall hats or inside the poke bonnets of early Victorianism.

Victorian furniture was solid, well-made and of good quality, suggestive of commercial prosperity. The workmanship was first-class and the wood of high quality, very different from the meretricious productions of the modern factory: products which happily will not outlast their generation.

The Victorian sideboard with its later hideous development of beveled mirrors and the heavy pedestalled dining table have yet to find champions, but there are many of the early Victorian pieces, not excepting sets of dining room chairs, which are worth the attention of the collector, small or otherwise. Especially is this true regarding the beginning of the period.

English furniture has passed through many phases since the beginning of the nineteenth century. Sheraton died in 1806 but his influence remained, as indeed it remains today, being, with that of Chippendale, the most powerful individualistic influence on our furniture. There had been a brief period of Empire furniture copied from the Napoleonic revival of classical forms. England, although in fear of invasion by France, with France's Emperor being represented to children as the embodiment of bogey, yet

paid the French the compliment of copying their furniture. Early in the century this frequently took the form of brass inlaid furniture, proved by its survivals to be of sound workmanship. Again there was the Trafalgar furniture which Jane Austin and her sailor brothers must have known. The "life on the ocean wave" was evident from its frankly nautical decorations of dolphins and capstans, anchors and tridents. It is curious that Napoleon and Lord Nelson should at the same time have influenced English furniture.

When Victoria became Queen in 1837 these furniture fashions had died down. The Sheraton influence still pervaded the dining room where the sideboard was talking to itself and had turned legs, with the table becoming rounder and weightier and the chairs retaining their French influence.

If, however, we withdraw to the drawing room there remain pieces of attractive and quaint charm in which collectors of the present day find interest.

Whatever may be said against the Victorian drawing room, it was distinct and to some extent original. Our modern drawing room is like the Congress at Spa in the School for Scandal. The Queen Anne bureau and knee-hole writing table and the Chippendale armchairs and bookcase; the Chinese porcelain; Persian rugs; William and Mary mirrors; Louis Seize commode; the imperfectly camouflaged piano; the bizarre wallpaper and modern settees; all these assemble a charming picture; but there is no sense of period and the plagiarism, though charming, is plagiarism still.

One in search of an interesting adventure in the true spirit of collecting might do worse than compose a small Victorian drawing room. It is really overdue at that admirable repository of good taste in furniture—the Woodwork Department of the Victoria and Albert Museum. Such a room would be of great educational value in the Museum to show our children in what manner of surroundings their immediate ancestors lived. Twenty years ago it would have been a simple enterprise, day by day it becomes more difficult. Such a collection is however, quite within the compass of the painstaking small collector, and a search in second-hand shops as well as among dealers in antiques should produce results.

It is doubtful whether an early Victorian carpet is accessible, but it is possible, and you would start from a carpet with a plain background upon which is superimposed nosegays of small flowers. Next in order would be a small round table with a center pillar support; with rich brown walnut of fine quality; a large table however should be avoided. Upon this were kept the album of photographs and the fashion papers.

A NEST of Victorian tables modeled after the Chippendale plan. They are all lacquered wood with mother-of-pearl inlay on top.





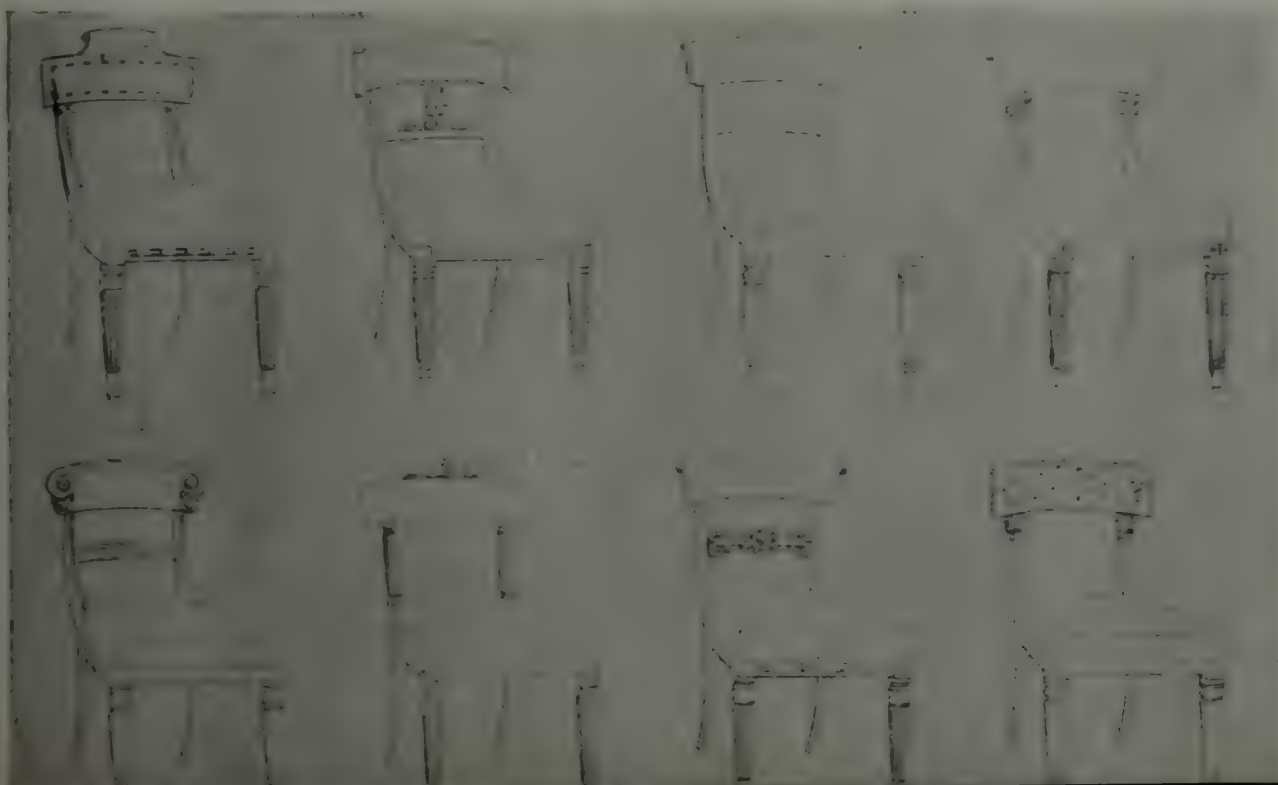


A PAIR of papier mâché trays like the above, decorated with birds and flowers, were sold at Christie's a few years ago for 8½ guineas.

There would be one tall-backed low seated chair covered in woolwork for sitting by the fire; and there would be the black painted wood or papier mâché chairs inlaid with mother-of-pearl. These were made in many varying shapes, many of them of quaint attractiveness, and may still be purchased at inconsiderable prices.

In 1829 there was published for £1.12s. by T. King of 18, Wilmot Street, Brunswick Square, a book of furniture designs called "The Modern Style of Cabinet Work Exemplified". It is long out of print, and no doubt scarce, but it gives a very fair idea of the furniture produced in England just about a hundred years ago. Included in the illustrations are fire screens, Loo tables, occasional tables, Spanish chairs or "easy chairs with inclined seats", tea poys and many other pieces of furniture, including "parlour chairs". Sets of similar chairs may be obtained from time to time at reasonable cost, and make admirable seats for any long mahogany dining tables. "Parlour chairs" of course meant dining parlour chairs. As will be seen from the illustration, the designs are very varied. The wood, moreover, was of admirable quality and beautiful colour, and the workmanship of the best. Sets of Chippendale or Hepplewhite chairs, however derelict their state, find ready buyers at high prices. Many of these sets are literally on their last legs. There are other sets for which these famous

DESIGNS for parlor chairs from a book called "The Modern Style of Cabinet Work Exemplified," published in 1829.



FINE examples of Victorian chairs in black wood, lacquered, with mother-of-pearl inlay. These chairs are very brilliant in effect and make a beautiful decorative feature for a Victorian room.

names are mere courtesy titles. The possessor of a set of these early nineteenth-century chairs, however, need never be afraid of his friends sitting on them, nor will his heart leap to his mouth at the sight of the exuberant diner taking his ease on the tilted chair.

Another type of furniture for which there is a vogue is that of the inlaid pearl papier mâché chair. Although the legs are without distinction, nor even the most virulent anti-Victorian can deny that the backs have grace and quaintness and some charm. They are decorative chairs for the modern drawing room which is made up of many styles. They are well made and the pearl inlay is of first-rate workmanship and of very varied patterns. They date from the forties or fifties and were made in a variety of shapes. The nest of tables in lacquered wood has mother-  
(Continued on page 28)

A CHAIR from the collection of Major and Lady Clementine Waring elaborately upholstered with needlework. A highlight of any Victorian room







SHERATON table, pedestals modelled from a Sheraton original. Courtesy Trevor Hodges, Ltd.

## RUNNER'S UP FOR ANTIQUE FURNITURE

By ARTHUR H. TORREY



ALMOST five hundred years ago, old Bishop John Still sang, "God send thee good ale enough, Whether it be new or old," and in a different context the lover of fine furniture may paraphrase the Elizabethan's lusty prayer. Fortunately, the demand for enough good furniture is by way of being met. Those pessimists who remember the bad old days when reproductions of antiques smelled of poor glue lacking sticking power, when the pieces themselves were too frequently unimaginative, or inaccurate, imitations of their betters, may now don without fear the rose-tinted spectacles of a happier period.

The group of reproductions illustrated show signs of interesting adaptations of the old to the new. The use of the Sheraton style predominates, for dealers have not been slow to realize the pertinency of lightness of design to modern ways of life. Mr. Tapp, of Tapp, Inc., is one of the outstanding dealers who have been instrumental in emphasizing Sheraton; the justness of his favoritism is illustrated by the modest oval table, which is a new piece in his line, flanked by chairs taken from one of Sheraton's last designs. The table, adapted from a handsomely proportioned breakfast table, is Cuban mahogany with a satinwood banding "distressed" and "antiqued" brass feet.

MAHOGANY kidney-shaped table, adapted from a piece recently seen in an important English sale. Courtesy Wood and Hogan.





AN exquisite piece of craftsmanship in the form of a Sheraton satinwood desk, decorated in the Angelica Kauffmann manner. Courtesy Irwin.



FACSIMILE of Regency chair from Sussex, England, and an occasional table. The latter is one of "Collectors' Pieces" Series. Courtesy Dunbar Furniture Company.

The plant table from Harry Meyers is another example of the versatile Sheraton style. The English tooled-leather top may be convenient for writing purposes—if you aren't nervous about whacking the plants—or for a dressing table.

Odd tables are always fun and that from Wood and Hogan, kidney-shaped, mahogany, with an interesting base, has the added amusement value of candle-slides at each end.

It is inevitable that one speaks of "styles" and "periods" in discussing reproductions, and yet it is not quite fair. A good designer of furniture, like an architect, hardly ever slavishly imitates but makes thoughtful use of his legacy from the past, adapting here, modifying there, allowing the old forms free passage through his own creative mind to emerge subtly transformed. The chair from Brunovan's for instance, they tell me is a "copy" of an old Provincial Louis XV country type, with a Directoire occasional table nearby.

Then the two Heppelwhite-type chairs from the Shaw Furniture Company might quite easily be French. They are formal and gay at the same time. The Leominster stand with them is Chippendale-ish, and a delightful piece, delicate, slender and strong, with fine inlay banding and an exquisite little finial—unfortunately lost in the photograph—on the stretcher-crossing. Incidentally, this company has been in business for one hundred and fifty-seven years, rating as a genuine antique itself.

More examples of the popular Sheraton style come from Trevor E. Hodges, Ltd. The dining table is from an old model (Mr. Hodges says he designed the pedestals himself) and the set of six side and two arm chairs were put together

by hand, which makes it practically impossible to duplicate them now. Hodges uses only the simplest modern power machinery and their hand work is done in England. The finish is all rubbing, no spraying, so the surfaces improve with time just as they do on antiques. They use old mahogany from heavy, coarse Victorian pieces—easier to obtain in England than here—in which the wood is as good as that in Eighteenth Century pieces and has had a considerable time to age. Mr. Hodges calls attention to the fact that there is no merit in age alone, which of course is true, and if one has a hand-made reproduction to boot, all arguments are pretty well answered.

In discussing prices of reproduction versus antiques, Mr. Hodges pointed out that the rarity of the original has much to do with the cost of the reproduction. New pieces made after a plentiful model may be more expensive than the antiques, but a "museum piece" may be bought in reproduction at a fraction of the sum of the original.

The Dunbar people, from Berne, Indiana, have a "Col-

VARIATION on nest of tables to provide one large and two small tables. In Sheraton manner as devised by the Charak Furniture Company.







PICKLED pine Sheraton cabinet flanked by country style Chippendale chairs of a form rarely found in Chippendale types. Courtesy Angelo Romano, Ltd.

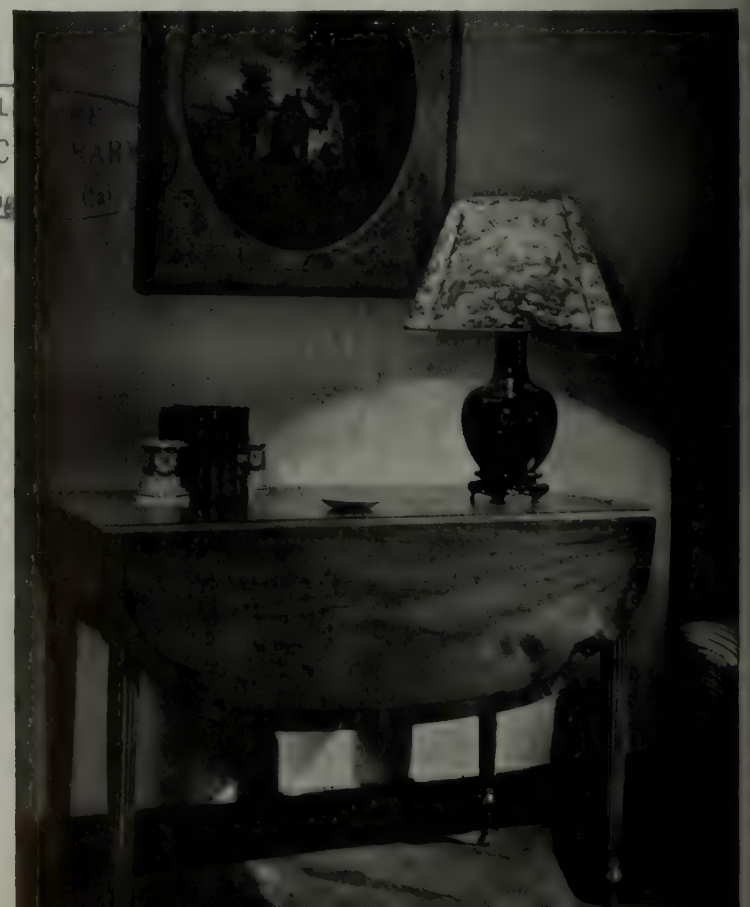
lectors' Pieces" series consisting now of seven pieces. One of these is the facsimile of a Regency chair with a solid-wood top rail of figured mahogany. The occasional table beside it, of Honduras mahogany and pine, is of the regulation line. Both pieces are estimable.

Two desks of very different characters are shown, the satinwood secretary from Irwin and the kidney-shape desk from Charak. The Charak desk gives us Sheraton again, with a facsimile of a Sheraton library chair. This type of

desk, with its conservation of space and the added attraction of roomy bookshelves at the back, is pre-eminently fitted for modern homes—practical, convenient, and decorative. However the Irwin secretary is equally suitable, with the ubiquitous Sheraton bobbing up again. This is decorated in the Angelica Kauffmann manner, with a slide at the front, drawers at the sides for greater comfort and convenience, and extremely fine inlay, cross banding and quartering.

A MODEST-sized Sheraton oval dining table adapted from a breakfast table by Tapp, Inc., leaders in pointing out the adaptability of the Sheraton style to modern American living. There is invariably a great deal of style in these chairs shown in photograph below.

LIVING room or side table that can be extended into a long dining room. Table adapted from the Pembroke table and called "Peabody." Courtesy Old Colony Furniture Company.







**M**AHOGANY and gilt Eighteenth Century mirror adapted from the original of a private collection. Courtesy Friedman Brothers.



**S**HERATON flower table designed for various uses. The supports are a facsimile of an old piece, and the top is designed for a plant stand or a writing or dressing room. Courtesy Harry Meyers Company.

"Country" Chippendale chairs flank the Sheraton pine cabinet from Angele Romano, making a cool and distinguished ensemble, with mesh doors that are good protection for objet d'arts. Mr. Romano was intrigued by a "country" chair with the Chinese Chippendale flavor, a style usually only found in the more elaborate "city" pieces.

The famous Pembroke table was the origin of the Old Colony Furniture Company's "Peabody." The accent here is on ingenuity. It can be either a hall or living room table; or, opened, a dining-room table for four; or, extended by a clever use of concealed slides and supporting legs, a table seating eight. To add to its practicality, it has a heat-resistant oiled top.

Anyone who has had the sorrow of seeing cherished old pieces fall apart under the pressure of our American passion for hot rooms will appreciate one definite advantage of good reproductions—they are constructed to withstand heating systems. Antique mirrors especially suffer under heat, but in the beautiful copy from Friedman Brothers the construction has been corrected to eliminate the danger of cracking. The original (period 1740-70) is owned by a private collector, and the mirror may be used well over a lowboy.

**C**OPY of Louis XV chair from Provence, and an occasional table evolved from the Directoire straight-legged table, for various uses. Courtesy Brunovan, Inc.

commode, console, dresser, or mantelpiece.

In the Metropolitan Museum collection is a magnificent sofa by Duncan Phyfe, America's most famous designer. Its exact reproduction, by Curtis, seems a fitting example to have saved for the last; here is splendid proof that the least among us may possess "museum pieces" in simulacrum.

It becomes increasingly evident in any study of the American home that dependence on antiques for the furnishing of a home runs into certain difficulties because the supply cannot keep pace with the demand. The flourishing business in antiques is salutary because of the high standards of antique dealers and the general excellence of their products, but in a nation which buys so much furniture demand does outrun supply. Also, though modern furniture is filling a long-wanted need, and is constantly increasing in style and dignity, there is not enough of it to adequately furnish the American home. For these reasons, the one outstanding chance of perpetual supply lies in the making of good replicas of antiques; the careful and painstaking devotion which actuated the old masters of furniture-making can and should actuate those who labor to re-create the best of the past for modern tastes.

**P**AIR of Heppelwhite chairs in bleached French walnut. Also Chippendale mahogany occasional table or stand. Courtesy Shaw Furniture Company. These pieces combine effectively with white Modern.







A CORNER of the sitting room in the Stevenson Burke apartment, showing the Sixteenth Century Chinese table and the curious corner couch made up of three small sofas and a corner chair. The wood, burl ash, and the upholstery, beige brocatelle.

## COLOR—THE MAGIC WAND OF THE DECORATOR

FORM, texture and color are the decorative trinity that transform our bare rooms and bleak walls into homes of surpassing charm and comfort and interest. Usually the preëminence is given to form, for there one finds permanence and stability. And then texture asserts itself; here lies the decorator's chance for immense versatility. But that quality which develops temperament in a room, that separates your home from all others, is the sensitive use of color. On one hand it can give you peace and quiet, or it can dazzle and bewilder you. It can change the whole sense of the home atmosphere; the form and texture in your room may remain the same, but it is color

THE Dante X table of parchment was designed by Jean Michel Frank. The great armchair is covered with white crushed fur fabric, and the pottery horse, dominating everything, is of the T'ang dynasty.





**A**N exceptionally interesting bed, designed by Mr. Frelinghuysen, is silvery hawthorn, with indirect lighting in the wallboard, which illuminates the Russian ikon above and furnishes reading light at night.

that gives you freshness and gaiety or dullness and stiffness. And more than all, when it is imaginatively used, it can transfuse a room with a subtle intangible beauty that is hard to describe, and miraculous in effect.

This cannot be achieved "because you like red," or because "blue is your favorite color," or "dusty pink is the vogue." Color beauty is born out of profound observation and delicate sensibility. It is the effect of different tones on the nervous system; it is the way one color reacts to another. One shade of blue may depress you, another refresh you; translucent green with blue overhead may give you the sense of a deep forest, while opaque green and yellow would overwhelm a room, leaving no opportunity for the furniture to assert itself. Color must absorb form and texture and blend them. Not too obviously, but sufficiently so that the effect gives pleasure rather than awakens *(Continued on page 29)*



**I**N the bedroom a pair of rare Chinese cabinets are used as dressing tables and the light is from crystal and white lamps—a very striking feature in a room instinctively Modern in decoration.

**T**HE cabinet in this living room is of treated firwood, and the decoration an African war drum carrying African glasses. The very primitive Chinese wooden horse in this room is of the Han dynasty.







Photos by Mattie Edwards H

## A SKILFULLY PLANNED "HOME" IN ONE ROOM

By JOHN MARSMAN

IN viewing the photographs on these pages of the Contemporary bedroom recently evolved by Madame Majeska of the decorating firm, Modernage, one discerns a number of admissions and omissions that may be said to be representative, or rather symptomatic, of the internal decoration of today and of tomorrow. The lack of all traditional moldings, save where integral in the apartment-house construction, as around the doors, is an example. The quiet expanse of unrelieved wall above the tops of the furniture is another, as is the extreme simplicity of the furniture itself. The appearance of metal and glass in the furnishings, of richly textured fabrics in subtly keyed colors is another, and the device of causing the hangings to enforce the architectural plan of the room. And lastly, the plan itself, designed cleverly to focalize the principal object of furniture: the bed—to architecturalize it, as it were—is all-important.

One becomes aware, in thus analyzing, that the plan is paramount. One is reminded again, as one requires to be constantly, if one is interested in rooms and likes to do things with them, that plan is their very life-structure. A room is plan. It is pattern. And so, too, is the house. The plan is father of the house. To put it more literally, "You can't build your house until you have your foundation."

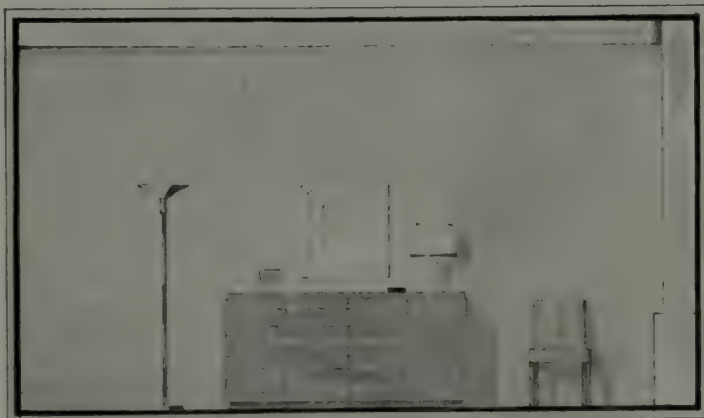
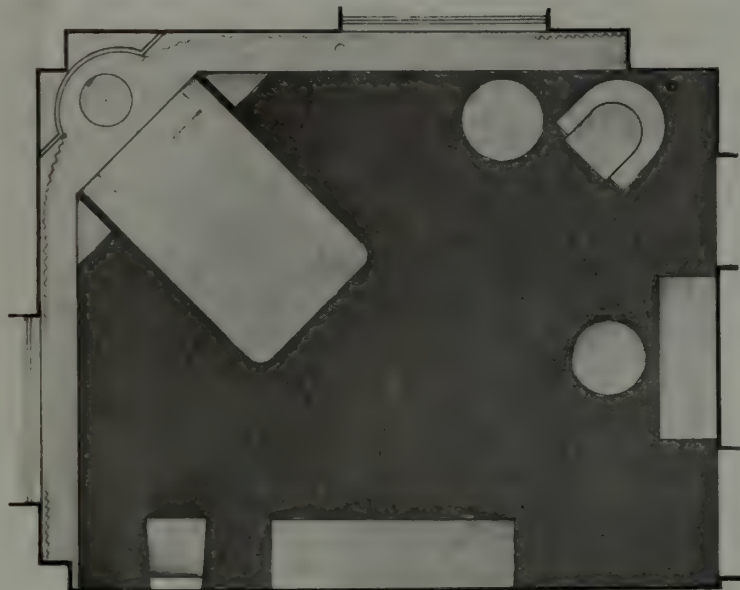
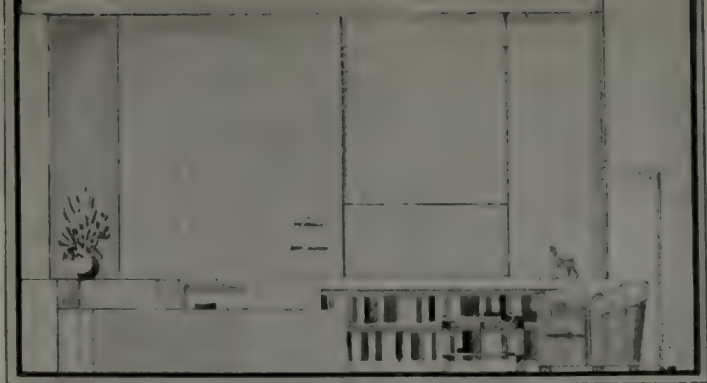
This particular platitude about foundation deserves respectful attention nowadays. In fact, it is in special need of some good modern exploitation. It needs every effort that can be exerted to rescue it from suspension. It needs to be "boosted" with all the vigor expended in making popular a commercial slogan. For if it were popularized, we would all, in a special sense, be wiser and happier. For there can be no doubt at all that houses built today, tomorrow and tomorrow into the future, unless they revert and cling doggedly to Medieval and Eighteenth Century ideals, cannot escape from the widespread evolutionary movement that is surrounding their creation with a new set of motives—and consequently, a new set of problems, that can be worked out to best satisfaction only in their plans. The plan is making the new style. The foundation is being laid by many hands.

They cannot be stayed because we do not happen—if so it be—to approve of "modern." They cannot be halted because we do not favor radical changes in anything. Evolution is in the air. It is implicitly bound up with our thoughts; it is inextricably involved with novel substances we see and use, with new building materials and with our television sets, streamlined trains, airplanes. And it inti-



**T**OMORROW'S bedroom: the cleanness of the lines here are designed to focus attention on the bed. The striking inset bookcase is a notable feature of this 1938 bedroom, and the furniture is uniformly simple in keeping with the new trend.

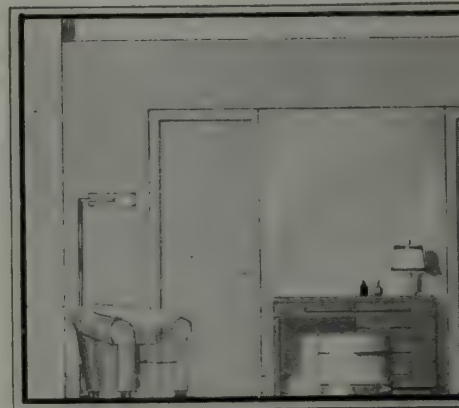
**A**N airplane view of the new type of bedroom showing the floor plan in its entirety. The cross-sections of the room show the evolution in the planning of the room and the relation of all the parts to the whole.



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**N**OTE the severe but pleasant expanse of unrelieved wall above the tops of furniture. Light and airy, there is no "cluttering" anywhere or any feature that is not a part of the functional plan. The lines of the dresser are in the modern mo-

**M**ETAL and glass fuse harmoniously in this room, whose outstanding features are comfort without stuffy opulence and plainness of design without harshness. Richly-textured fabrics contrast happily with the severer walls.



imately concerns our well being. It is perhaps not an idle thought that someday our educators, who professedly are teaching youth how to live useful and happy lives, will discover it to be vital to inject into their curricula of early training courses on the planning of houses and of individual rooms. Such courses like those in literature, chemistry, biology and the like, offering the impetus for further specialization to those interested would prove to be of tremendous value toward shaping useful and happy lives. Knowledge of chemistry, of flowers, trees, animal life, of our own physiology is most rewarding. Knowledge, more exact, more intimate, about the plans of the houses that we spend so much of our time in, that affect us for good or for evil, that hold the very essence of that environment which we have come to perceive is most influential—is that not also desirable? It is not too much to assert that the plans and foundations of houses are of national importance.

In examining the plans of houses and rooms designed in recent years by professionals who have carefully weighed the current ways of living, and who have endeavored to be consistent in interpreting them with economically recommendable materials, one can weigh for oneself the pros and cons of contemporary tendencies. Certain things can be accepted without quibble as salutary. Others can be viewed with tolerance as being experimental and at least honest. Still others can be dismissed as being over-strenuous, forced and straying from the essential.

Plans that abolish at once still-occurring Medieval features—the small stilted room, the dark pocket, the crabbed alcove and fortuitous storage space, the gingerbread applied ornament, the falsely placed stairway—do a commendable thing. Plans that as a consequence of this clearing away bestow a clean sweep to the rooms, a spaciousness and airiness, uncluttered and fresh, with the charm and emanation of style that lie in fine proportions, are welcome.

Experimentation, naturally, is in order. The business of improving, innovating, has to fit in and coincide with an evolutionary process. And with increasing frequency this planning can evolve such happy designs as the planning of the bed-corner in this illustrated bedroom designed by Madame Majeska.







THE sitting room, distinguished by level top-lit bookcases extending the length of the room. Flower arrangements stand on illuminated glass tops. The plywood squares on the floor are notable.



DINING room, with a scrubbed deal table and wheelback chairs. Bookcases are built-in as in the sitting room. Wide window expanse marks the entire flat.

reflect all these. In Charles Laughton's room the interior-lit china cupboard is the main decoration. Another point of interest showing the tastes of this extraordinary man who is also a connoisseur of the arts are the two delicate pieces of Wesses needlework framed and standing beside his bedroom desk. Mrs. Laughton's bedroom, of great simplicity, is notable for the absence of indiscriminate "furnishing" found in the homes of so many successful theatrical folk.

The man who is known to the civilized world as *Henry VIII*, as *Rembrandt*, as *Javert* in "Les Miserables," is off stage an unassuming person of unvarying good taste, as is his no less talented wife. In this home they have fused work and leisure into a harmonious whole, and no one could ever doubt that their home is the good fulfilment of their many-sided natures.

One thing which I noticed particularly among the Englishmen who have grown to greatness in their work, is the almost immediate desire for an old-fashioned type of home. Here in America, perhaps somewhat in France, the man who has become significant through his own ability and efforts quite frequently has the Hollywood ideal. With riches there must be a large house, in a famous neighborhood, with a garden elaborate beyond words, and fine furniture that has been acquired by dealers and decorators. He is not homesick for old times with added beauty and comfort. He is not apt to think of his early school days and the outdoor happy holidays with brothers and sisters. I don't know that it is necessary that he should do this, but, in any case, in the main, he doesn't. But in England we find the man who has roamed the world over, whether he be a movie star, or an actor, or a singer, or a great musician, sooner or later settles down in the country or near the old house of his childhood days. Or if London is more necessary and convenient, then the house is planned for the peace and comfort that he dreamed of as a child. There is nothing fantastic, or ultra-modern, or suggestive of his profession. There is beautiful old furniture, inherited or purchased, and many, many bookshelves, and great arm-chairs and fireplaces. And in the case of Mr. and Mrs. Laughton, wide windows that bring trees and perfume within doors. And on every shelf and table, there is some special floral arrangement, done with great individuality and dexterity.

(Continued from page 7) cushions; they are covered in a pleasant slub-weave material, and the small yew tables that stand beside them are darker than the rest of the wood in the room. The circular table is rotary Canadian birch, as are the bookcases that run the length of both inside walls of sitting and dining room. In these (and always beside the bed, too) are some of Mr. Laughton's favorite books. There are some of his good friend, Virginia Woolf, and of Mary Webb, the veteran Socialist; to balance the heavier fare there are detective stories and light works. An illustrated work on the Comedie Francaise is highly interesting because it reminds us that Mr. Laughton is the first English actor to be asked, in the three hundred years of the theatre's existence, to appear with the company as one of themselves. Elsa Lanchester has written charmingly of this episode in a series of articles telling of their busy life together; Mr. Laughton played the part of Sganarelle in Moliere's "Le Medecin Malgre Lui."

Going up another flight of stairs with concealed lighting throughout are two immense bedrooms running the depth of the house. In these rooms Mr. Laughton has demanded of his collaborating decorators extreme simplicity, walls easily washable, and efficiency. The rooms triumphantly



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## THE VICTORIAN COLLECTOR

(Continued from page 17)

of-pearl inlay on top. This set of tables dates from the same period and is extremely well finished. Chippendale—or at all events the period which is named after him—first produced these nested tables, and the present example is an interesting survival in another form.

Papier mâché as a material in furniture making was popular at this time and examples are sought after today. It was prepared in moulds under hydraulic or screw pressure and is of great strength. No one, therefore, having purchased a papier mâché Victorian chair need hesitate to sit upon it. To the same period belongs the tea pot in painted papier mâché and the tray of the same material. Both are boldly decorated pieces, freely painted with favorite foliage and birds. The tray has scalloped edges which are preferred by collectors to the plain ones. A pair of papier mâché trays, decorated with birds and flowers on black ground, not, however, of high quality, were sold at Christ's

a few years for 8½ guineas. It must have been true of the middle of the nineteenth century that our women ancestors had much less to distract them than their descendants of today. Tennis was a genteel game which a few people played in long skirts with flounces; no woman played golf or took part in politics, either municipal or national; whatever property they had was absorbed by their husbands on marriage. Nevertheless, they played croquet and employed themselves with needlework in wool.

To work in wools has been an occupation for women from early times, and of course in law "spinster" is still the title of all unmarried women from the Viscount's daughter downward. The early nineteenth century was a popular time for the making of furniture coverings, as the large number which have survived indicate.

In "Emma," the heroine said, "If I give up music I shall take to carpet work." Of course, they had other occupations. "All young ladies accomplished!" says Darcy in "Pride and Prejudice." "Yes," Bingley answers, "they all paint tables, cover screens and net purses."

## UNDER COVER

By MARTIN KAMIN

SECRETS OF AN ART DEALER. By J. H. Duveen. 288 pages. Illustrated. New York: E. P. Dutton & Company.

When your feet begin to stray, as they usually do about this time of the year, to that quiet little spot in the garden where you do your relaxing, and you feel that you should carry along a book to dip into occasionally to justify your being there doing nothing, and the usual "hammock-fiction" doesn't seem quite the thing you want, that is the time to pick up "Secrets of an Art Dealer" on your way out. For here is a collection of tales told easily and freely, almost as if the writer were telling them to you from the other chair. Without being of any great importance—you know, one of those things you can take without noticeable improvement or leave alone without missing anything—the book yet contrives in its casual fashion to drop a number of anecdotes about the great and near-great, the priceless treasures and the equally priceless frauds which are part of the art world.

There is, for example, the story which opens the book. Mr. Duveen tells how he was motoring through France and was almost swindled into buying a reliquary which was supposed to date back to Charlemagne the Great. He got out of it because the dealer had insisted that he sign the check with his own name, whereas he only bought art on the signature of the firm. However that did not end his acquaintance with this particular fake for he saw it some time later being fixed up again to sell at a still higher figure. Later it changed hands again with his knowledge, going to the United

States at an ultimate profit of about \$135,000.

His tale of how he sold some pieces of silver from a famous collection to a titled German collector and the twenty odd years of litigation which ensued from the deal is another amusing bit. As is the story of how Pierpont Morgan was induced to buy fakes at well-nigh fabulous prices. Then, too, there is the one of the Lady of Rank who kept her lawyer busy going to the various shops from which she had stolen things and soothing the proprietors with the story that Lady X had taken it along for examination and upon consideration had decided to keep it. Well, there it is. You read about it yourself.

SPANISH PAINTING. By Elmer Harris. 32 pages of text. 114 plates; 8 color plates. Paris: The Hyperion Press.

Spain for centuries remained a country divided against itself—divided by the forces of nature—divided by the forces of religion—a subject land, invaded and conquered in succession by the Romans, by the Arabs, and by the French. It was a country which for a couple of thousand years did not even command her own language. Upon the dominating Roman architecture—upon the imposing Moorish buildings—the Spanish soul, lurking in the shadows, left only the faintest traces. Then after twelve hundred years of this shadow life it suddenly began to emerge. From this nook or that cranny flames began to burst until there was suddenly a vast conflagration and Spain ruled the world.

So it was with her art. First the roadside Christs—thin bleeding figures whose agony was the agony of Spain. Then the wall paintings in the churches, and the

(Continued on page 29)



## COLOR—THE MAGIC WAND OF THE DECORATOR

(Continued from page 23)

curiosity. An example of what color can accomplish when used understandingly is shown in the apartment of Stevenson Burke in New York. Here the colors of ancient Chinese decoration and of modern Occidental arts are dovetailed into a rare harmony by the decorator, George G. Frelinghuysen, Jr. For instance, the paint on the walls, inspired by the Early Sixteenth Century Chinese table of red lacquer with white over, is curiously satisfying. It adds emphasis to the Chinese object and maintains a rigid simplicity throughout the room. The walls of the living room and foyer are beige with an overglaze of pomegranate half way up. In the bedroom there is a wall treatment first of painted pomegranate then of overglaze with beige. After the glaze was put on, the walls were combed to give an even streaked effect noticed in the Chinese table of the Ming dynasty. A Chinese pottery horse of the T'ang dynasty dominates the room and the diaphanous curtains are beige and cellophane.

In the living room a Chinese wooden horse is the dominating feature. This comes down from the Han dynasty Third Century, and stands out most curiously from the general "natural" tone of the room. All the furniture and the woodwork and walls to a degree make a sensitive background for the Chinese decoration, and prove conclusively, that the utmost simplicity can be made to contribute to beauty, provided color is properly understood and its utmost reaches made available to the decorator.

A curious, rather unnoticeable chocolate brown rubber covers most of the floors, and the rugs throughout are a beige color, interesting but nondescript. It is odd how the tones of these rooms seem actually to create an atmosphere as definite in its way as a blue haze over a mountain, or the silvery tones of a sunrise in a valley. What you feel in the rooms is charm and peace and pleasure; what you notice is the Chinese decoration.

## UNDER COVER

(Continued from page 28)

altar pieces. And slowly her painters began to paint. Then a Greek who had studied in Venice settled in Toledo and he, this stranger, began to search out the Spanish soul and found it and delivered it from its bondage. From then on, and for four hundred years,—from El Greco down to Francisco Goya—Spanish painting, with its subtlety and cruelty, with its aspiration toward suffering, with its ecstasy, took its place with the great art of the world. And when the priests drove Goya from Spain they, at the same time, killed the greatness of Spanish art. Some names you have had—Zuloaga, La Gandara and Picasso. And at that the latter is half Italian and has spent his most creative years in France.

Here, in these 114 pictures, eight of which are in color, you can see the whole story, from the detail of the wall painting at San Clemente de Tahull Museum at Barcelona through Ferrer Bassa, who painted around 1325 to 1348 and who was executed, to Goya who died in 1828 in exile. These reproductions are remarkably well done and fairly comprehensive. The text is not quite adequate, but there are short biographies of the artists and an interesting bibliography.

AMERICAN BOOK ILLUSTRATORS.  
By Theodore Bolton. 290 pages. New York: R. R. Bowker Company.

Although there have been a few previous attempts at recording American illustrators they have been confined mainly to the illustrators of children's books. Apart from these the only other general catalog is "Illustrators, a Finding List," by Louise P. Latimer. A few found their way, but only incidentally, into "Merle Johnson's American First Editions" as edited by Joseph Black. But this just about completes the list of catalogs devoted exclusively to books in which the work of American artists is used as illustration. The need then is obvious.

Theodore Bolton, who compiled the check list at hand, comes to his job well equipped for it. He already has to his credit a book on American Portrait Painters in miniature and another on the early American portrait draughtsmen in crayons. His translations—notably that of "Peter Schlemil"—are also known for their high level of intelligence and faithfulness to the original. What he has given us here is a series of check lists of 123 artists, including therein more than 3,000 volumes in all. About twenty-five per cent of the artists mentioned in these pages rounded out the scope of their activity before the twentieth century opened, while about fifty per cent of them already had established reputations. So we find that the remaining quarter have only recently come into their own.

Of course one misses certain names. Offhand I looked in vain for de Thulstrup who, although born in Sweden spent by far the greater part of his life in America and did almost all his work here starting on the Graphic and Frank Leslie's Weekly. Some of his illustrations are so much a part of the American scene that they are used in children's school books.

It would be ungrateful however to quarrel with Mr. Bolton over what is after all a pioneer work. And I can sympathize with the difficulties he must have encountered in collecting his data. There is a very useful and quite complex index to the volume.

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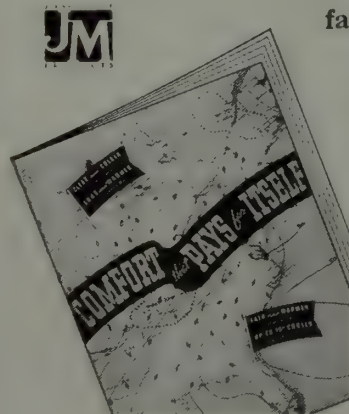
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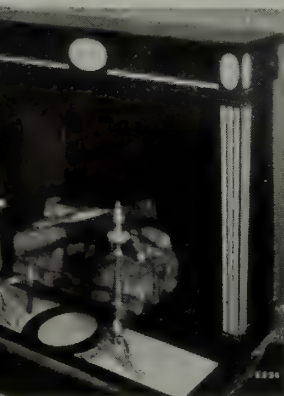
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# Antiques for the Home

by ARTHUR H. TORREY



KANG HSI Porcelain vase in five colors, of the Seventeenth Century, followed by a Yung-Chung of the Chin Dynasty, and further along a Chien-Lung Imperial Jar. Yamanaka & Co.

three "famille verte" vases illustrated aren't antique at all, but "modern".

These were made during the great period of Chinese porcelain—the decades immediately following the conquest of the ancient kingdom by the Manchus. All three are K'ang Hsi, the first and finest of the three fine periods of modern times, the other two being Yung

A HOUSE that has been mentioned in another department for the merit of its garden furniture and modern silver stuff, contributes this month a most amusing pair of what might be called miniature Regency chaise longues. Richard L. Sandforth enjoys dealing in antiques—another merit mark for Mr. Sandforth—and this pair of chairs—chaise longues, what you will—inspires the hope that he will continue and do more of the same.

The console from George Blundell shows the versatility of Sheraton designs. It is very light, open, and simple. The satinwood is perfection and the clean little moldings making up the capitals at the top of the legs are of particularly fine workmanship. The delicate banding and inlay are hard to see in the photograph, but perhaps some sense can be gained, even from the black and white reproduction, of the tactful way in which light browns and dark browns have been distributed.

By way of contrast to the utter simplicity of the console, Chippendale girandoles, gilded and carved and dashing, have been hung over it.

Yamanaka have such a wealth of material tucked away in their Fifth Avenue shop that the main difficulty always is in making a choice. And according to the Chinese method of computing historic periods the



A CLASSIC detail in wall furnishing made up of a satinwood console and a pair of carved gilt girandoles. George Blundell.

Ch'eng and Ch'ien Lung, all in the Ching dynasty. They are Imperial ware, made without thought of time or money, but fashioned to be the best conceivable, vases worthy of the Emperor of the most highly civilized country in the world.

During this dynasty Chinese architecture and sculpture developed but little, perhaps because both had attained heights not readily excelled. But in the art of pottery, or porcelain, fineness of texture and elaboration of form and decoration advanced in great strides.

An unusually desirable and handsome all-upholstered piece is shown from Norman Adams—unusual because ordinarily furniture does look better with most of its bones showing, provided of course that they are what sculptors call "beautiful bones". This love seat shows

(Continued on page 32)



A CHINESE Chippendale loveseat seems to be the last word in rare Traditional furniture. An Eighteenth Century piece shown above is upholstered in gold brocade. Norman Adams, Ltd.



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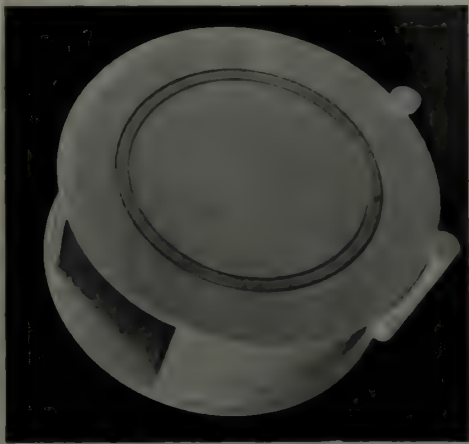
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# TALKING SHOP



THIS fine Norwegian rug is seen in the cabin-smoking room of the liner Oslofjord. Hand-loomed in mottled gold, it is simple in design in accord with Norwegian tradition, and depends on subtle blending colors for its effect. It is signed by Torre Qviller, a famous Norwegian rug designer.



A SCRAP-BASKET for a modern room at left. Made of metal, it neatly combines artistic and utilitarian values. Its great value lies in the fact that it is always closed; it is never unsightly and requires no daily emptying. From R. R. Scheibe, Somerville, Mass.

A CURIOUS article of furniture is a Magic Mirror chair. Created for the busy modern woman who wishes to look her best at all times, this clever combination of chair and mirror reflects whatever view of herself she wishes to see while leaving both hands free for her coiffure. Clapp and Graham, New York City.



FOR the Traditional table setting we show an old English silver sugar-basket; the form is beautiful and the decoration as fine as old-fashioned script. The sugar basket was made in London in 1788 by Hester Bateman.



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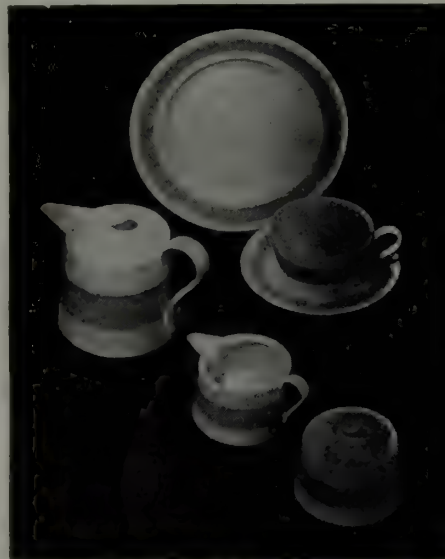
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## ROYAL TUREENS

(Continued from page 14)

Claude Odier, and Marc Jacquart. By Henry Auguste are four splendid pieces—a cadenas, a wine cooler, a fruit basket, and a tureen—from a magnificent silvergilt service presented by the City of Paris to Napoleon I on the occasion of his coronation in 1804. The entire service is now conserved in that famous Napoleonic shrine, the Château de Malmaison. It may be regarded in every respect as typical of the Empire style, and yet, interestingly enough, the exhibition includes a tureen executed in 1790 which differs from the tureen of the service only in a few minor details. The earlier tureen is from the Puiforcat collection. Biennais was Napoleon's favorite silversmith. Tradition has it that he owed this enviable position to the fact that he supplied the emperor with a nécessaire de voyage prior to his departure for Egypt and trusted him to pay for it on his return. Many of Biennais's best designs were supplied by the architects Percier and Fontaine, who were together the stylistic arbiters of the Napoleonic era. Several historic services convey an excellent idea of Biennais's work. All these are carried out in silver-gilt. A regal tea and coffee service bearing the imperial arms exemplifies the incredibly delicate chiseling often to be found on objects

made by Biennais. A rare traveling service, still retaining its original case, also belonged to the emperor. On leaving Elba, he gave it to his sister, Pauline Bonaparte, who later sold it to their stepuncle, Cardinal Fesch. The framework of this service is made of thuya wood, and each of the four compartments holding the covered dishes contains in the bottom an iron to keep the food warm. Among the other items by Biennais, attention should be called to four pieces—a tureen, a coffee-pot, and two candelabra—originally part of a large silver-gilt table service said to have been presented by Napoleon to his sister Pauline and her husband Prince Camillo Borghese, whose arms it bears.

One of the fine silver pieces in the exhibition is the great tea and coffee service by Marc Jacquart which has recently been acquired by the Metropolitan Museum. It was originally made for Prince Lubomyrski of Cracow, Poland. The exact year of its execution is indicated as being some time between 1809 and 1819. Its monumental scale, the sculptural character of its ornament, the use of mother-of-pearl in the handles, all combine to make this service one of the most extraordinary documents. It may be regarded as a sort of finale to the high ideals of craftsmanship seen everywhere throughout the exhibition.

## ANTIQUES FOR THE HOME

(Continued from page 30)

its legs alone, and very decorative they are too, carved and fretted in black and gold. But the charming lines of the back and arms help as does the brocade in pale green.

This piece, which is Chinese Chippendale dated about 1750, was acquired from the Seton Porter Collection sold about a year ago in London in one of the most important sales of the season, so its pedigree is as aristocratic as is its appearance.

In case everyone doesn't know—I didn't—that pin-ball games were popular at least one hundred and fifty years ago, Cassard-Romano can produce a game table that proves it. Underneath the elaborate inlaid top and the chess board and a board for some unidentifiable, long forgotten game, and a slide drawn out from the right hand corner, is a trough becoming a tunnel all around the table and below it all a well for the pin-ball space.

The ball was placed in a little depression and then propelled by a stick resting on the edge of the table like a billiard

cue. From there the ball raced through the tunnel, coming out of an archway in the middle of the wall of the well at the end where the player stood. If the player was lucky the right little ten pins—like those used in the Italian game of Pirillia—were knocked down. And so we have the father or maybe the great-great-grandfather of a popular modern pastime. Moreover, why the description of the game has been put in the past tense, I'm sure I don't know. The table is as good to play on today as it was a century ago.

The mysterious, unknown game may be related to tick-tack-too, but it doesn't matter greatly considering the wealth of game-boards confined in so small a space. As a living-room table, or when not in use, the handsome top fits back in place. The piece is from Florence, made of walnut, with a great deal of inlay and marquetry of teak and beechwood, and is in very fine condition. Quite aside from its undoubted decorative value, it seems to solve several problems for game-lovers who live in any thing less than mansions.





George S. Steele, Architect

Photo by Garrison

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But however impeccable your taste and great your talent, there must be added knowledge and training before you may achieve these results successfully. There are rules and principles of decoration, there are laws of color and design, and there are essential facts about furniture, fabrics, floor and wall coverings, lighting, period styles. All of which must be understood before your taste and talent can fully be expressed. Without this knowledge there is only the trial and error method—and that is always costly and almost always disappointing.

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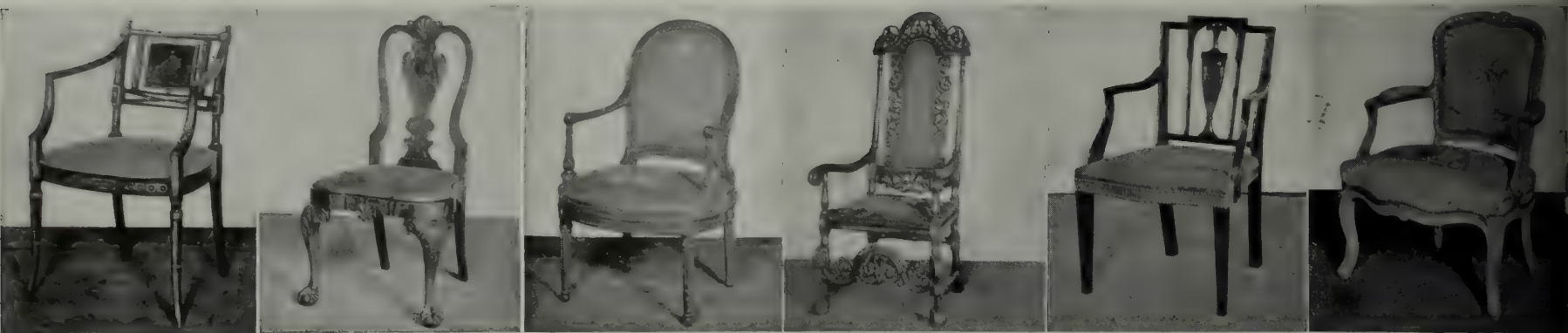


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ality, his technique, his underlying theme.

To enjoy the full measure of the beauty  
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contemporaries, something about form, color  
treatment.

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something of their background.

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the subject will bring you, a subject which  
is constantly by your side. Wherever you  
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## ARTS & DECORATION

Volume XLIX    October, 1938    Number 1

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## Antiques for the Home

by ARTHUR H. TORREY

FROM Norman of London is illustrated a large soup tureen, together with two sauce tureens, all made by Paul Store; the large tureen in 1823, while he was court silversmith to George IV, that polished and profligate gentleman who celebrated his accession at the age of fifty-eight, after virtually reigning for ten years as Prince Regent, by the highly unpopular measure of divorcing—or trying to divorce—his wife, Caroline of Brunswick. Caroline was a doughty female, capable of nearly everything but meanness, and when the king failed in his object, public rejoicing was loud and outspoken, taking outward form in a general illumination, which mildly irritated George in the midst of his greater annoyance at the failure of his long-projected plan.



EARLY Nineteenth Century silver soup and sauce tureens. Norman of London.

The large tureen was made for and used by the Duke of Norfolk; his coat-of-arms may be seen on the side and the cover. The shell and gadroon border is a fine example of this type of decoration, and the half-fluting on the under part of the body gives a feeling of extra solidity. Nowadays the piece may be used for a flower center, without the cover, or, complete with its rich substantial



AN Adam mantel of green and white marble. Ye Olde Mantel Shoppe.



SHERATON china cabinet of bleached mahogany with original crown glass. Basil Dighton.

lines, as a noble centerpiece for a large sideboard.

A shop that is off the beaten track in New York, yet well worth a little trouble to reach, contributes the Adam mantel piece which would harmonize in a "modern"



A RARE set of Jasper egg cups with an upper rim of old Sheffield plate. Koopman's.

room as well as in a room strictly of the period. Ye Olde Mantel Shoppe on East 33rd Street keeps a splendid stock of mantels, chandeliers and fireplace fixtures; out of the many this piece was chosen for its quality of "all-timeliness."

That it also possesses a rather extraordinary peacefulness was an additional attraction. In a troubled world a room built around a mantel of such quiet lines would be a haven indeed.

Of "vert antique" and white Italian marble, it attains dignity without chilliness. The pleasant medallions show a shepherd resting and watching his flocks, in the center, with a grazing sheep on each side oval; all in



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## Antiques for the Home

low relief.

The first thing that strikes an observer about the Sheraton china cabinet from Dighton's is the unusual oval panels on the lower doors. The wood molding around them is lighter in shade than the body of the piece, which is made entirely of bleached mahogany. On more careful examination the amazingly good proportions of the muntins in the glass doors in relation to the whole draw and please the eye, and then such apparently inconsiderable details as the return molding under the top of the upper section show up to delight anyone who enjoys careful workmanship. Details often slighted are here handled with the same perfection found in the conspicuous elements.

The original crown glass is still intact in the doors. Each surface is slightly convex, because old glass was made in a circle a yard in diameter, and, as it was worked, a convex upper surface resulted. This was

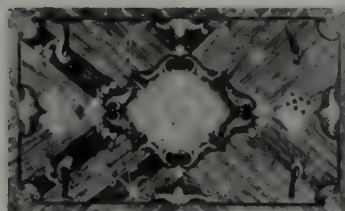


REGENCY chaise longue. Richard L. Sandfort.

back in 1780 B. P. G.—before plate glass.

Even ardent devotees of the "Continental breakfast" have been known to give way before the temptation of seeing egg cups on the breakfast tray. Egg cups—once ubiquitous—are in less general usage than in the days when the early morning egg was strictly just that . . . brought fresh from the farm for the master's breakfast. Also, that egg cups present a challenge cannot be denied. There's one certain angle at which one must clip off the top, or evil tempers and a sticky mess are inevitable.

The pair illustrated, from Koopman's, are not only beautiful in themselves, but are, as such things should be, delicately, subtly appetizing.



EIGHTEENTH Century English burl mahogany game table. Cassard Romano Company, Inc.

Moreover, the set is a rarity, for even the Tunstall Museum, in the midst of the potteries district in England, has only one such cup, though the Museum boasts an excellent collection of pottery wares of all kinds.

The dark blue surface Jasper is handsome and sets off the charming raised pattern around the bowl, while the pediment is bordered with conventional leafage in white relief, and the upper rim is of old Sheffield plate. An "Adams" mark on the bottom gives assurance of high pedigree.

Koopman's on upper Madison Avenue, specializes in potteries and porcelains of all nations and periods, and people interested in these antiquities will find a visit there distinctly rewarding.

A house that has been mentioned in another department for the merit of its garden furniture and modern silvery stuff, contributes this month a most amusing pair of what might be called miniature Regency chaise longues. Richard L. Sandfort enjoys dealing in antiques—another merit mark for Mr. Sandfort (Cont. on page 40)



CHIPPENDALE "silver table," Circa 1760. Ginsburg & Levy, Inc.

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UBBELL LYON, ARCHITECT

"REVERIE FARM," a reconstructed Connecticut Colonial house, built of stone 150 years ago, and going strong today. The shingles on the gable end of the roof are hand-split cypress, painted white, the shingles on the side walls have been left to weather. *At the right:* The house before it was remodeled.





## GROWTH OF THE "CONNECTICUT COLONIAL"

By HERBERT WILLIAMS

FROM New Haven, Connecticut, to the town of Warren, situated in the foothills of the Berkshires not far from the Housatonic River and the New York border, is today a drive of less than two hours, but it took exactly a hundred years for the settlement of the Colony to penetrate this far into what was then a wilderness. Eaton and his followers landed at New Haven in 1637; Warren—then known as the Society of East Greenwich—was not settled until 1737. And not until 50 years later, in the tide of westward immigration that followed upon the successful conclusion of the Revolutionary War, did Warren attain the dignity of a township, a sizeable number of settlers, and its present name.

Meanwhile, the typical Connecticut house had grown from a rude affair of a single room, huge fireplace, and garret, into the commodious, four-square type which we know as Connecticut Colonial today. Almost universally, this growth was accomplished through a series of well-defined stages: the addition of a second room similar to the first on the opposite side of the chimney, the later addition of a "lean-to" at the rear, containing buttry,

RIGHT: View of the dining room looking toward the living room. One of the very old doors is shown with all the latches, strap hinges, locks and catches of wrought-iron. Throughout the house fine wrought-iron accessories over a century old are used. The panels and woodwork are painted light green and the walls are papered with a heavily rococo French landscape paper. Below: An entrance from the driveway, with a bow-window projecting from the breakfast room.







**A**BOVE: The famous fireplace in the living room is an exact copy of one in a parlor of the old Hart house in Essex, Mass., built in 1640. There is a place for a foot-warmer and an old wooden firkin for kindling at one corner of the broad hearth. The floor is of wide oak planks, the fireplace wall and that of the north end of the room are sheathed in pine boards stained a weathered brown. The other walls, between the timbers, are plastered. *Left:* A guest room on the ground floor is furnished accurately in the period of 150 years ago. The fireplace of pine painted white extends from floor to ceiling and is furnished with wrought-iron accessories. The bed is American Sheraton.

kitchen, and a ground floor "bedroom" (the first to be so called), and, finally, the construction of a second story equal in size to the first. Thus evolved the characteristic Connecticut "central-chimney" plan—a type which persisted up to the time of the Greek Revival in 1830, although gradually displaced by the center-hall type more familiar to the other newly-formed states.

When, therefore, in 1799, a settler named Sackett decided to build a new home in Warren, it was natural for him to select the central chimney scheme. Farmer Sackett, however, decided upon two important innovations. First, he chose to build a hip-roof, or one sloping down to all four sides of the building, a type little known in Connecticut, where roofs, while largely a matter of local peculiarity, ran mostly to the gable or gambrel type. Second, and even more important, he determined to build in stone, heretofore almost unprecedented in his part of the country. Lime for mortar had been scarce in Colonial times, except near the seacoast, and quarried stone everywhere hard to obtain; Sackett's decision must have reflected at least in part the quickening commerce and prevalent optimism of his time.

Thus was erected, solid and strong, a stone farmhouse



which stands to the present day. And to its simple and dignified bulk were added, sometime during its more than a century and a quarter of life, a rather unfortunate frame wing, nearly as large as the original portion, and later an even less fortunate front porch, wholly inappropriate to the style of the house.

And so matters stood until, attracted by its magnificent situation overlooking rolling fields and woodland toward Lake Waramaug, and discerning the attractive lines of the original farmstead, the late Ludlow L. Melous purchased the house to serve as the nucleus for a country home for himself, his wife, and their two daughters.

Hardly adequate for the needs of the Melous family, Farmer Sackett's farmhouse required, besides restoration and remodeling, extensive additions, all of which were accomplished in such a way as to accentuate, rather than obscure, the charm of the original structure. To this difficult task, the architect, Leland Hubbell Lyon, brought both skill and ingenuity. Recognizing that the essential problem lay in bringing the frame wing into harmony with the original stone portion, Architect Lyon altered completely the appearance of this part of the house. This change was accomplished in three well-chosen steps: first, by rebuilding the lower portion of the walls in stone exactly matching that of the main house; second, by rebuilding the roof in a gambrel form sweeping down to the first story, thus greatly reducing the apparent size of the wing; and third, by adding a forward projection at the end of the wing to make room for a large living room, paradoxically reducing still further the seeming size of the wing by making the portion between this projection and the main house appear as a subordinate connecting link.

With the main problem solved in this fashion, it was a simple matter to provide other much needed space in the form of an addition at the rear of this end of the house and a long, unobtrusive wing, the roof, like that of the rebuilt portion, sweeping low to the first story.

The plan of the remodeled house fits well into the envelope thus created. The original stone portion, with its fireplaces restored to working order and the addition of a bathroom on each of its two floors, houses a pair of guest rooms on the first of these, and the owner's suite, a daughter's room, and a dressing room on the second. The rebuilt wing becomes, on the first floor, a charming dining room and living room, separated by a pair of new fireplaces, and on the second provides room for (Continued on page 38)



THE arched doorway leads from the driveway to the tennis court at the back. Beyond the driveway at the right is the laundry and large room which has been converted into a dormitory for the daughter's friends, large enough for a real party. Next to this room is the farm office and at the far end is the trap room where golf clubs, skis, etc., find home and good care. Center: This is the second guest room on the ground floor with its magnificent fireplace and walls covered with wall paper of the period. There is an ancient clock on the mantel and a fine old hand-quilted spread on the old American bed.

THE end of the living room which faces the driveway. One wall is finished in pine panels, the rest are white painted plaster. The fine ceiling put up by modern craftsmen has the beams of oak after the fashion of the Early American houses. There is a ladder-back rocker, a Windsor chair and a general air of comfort in the room.





DON PRICE, ARCHITECT

HAROLD W. GRIEVE, DECORATOR

Hiller, Photographer

THE home of Laura Hope Crews in Beverly Hills. It *does* suggest New England.

## THE AMERICAN TRADITION IN A BEVERLY HILLS HOME

BY UNA NIXON HOPKINS

**E**VEN in the days when Laura Hope Crews was a Henry Miller star playing in William Vaughn Moody's first play, *The Great Divide*, she was dreaming of a home she might some day have furnished with lovely antiques. Not only were her days filled then with arduous work, mastering difficult roles which made her famous, but her spare time was occupied with adventures into strange places in the hope of discovering rare pieces for a house she was some day to build.

When in her carefully modulated voice she was interpreting important lines in that original drama of the west in the role of Polly, she was saying to herself: "Shall I buy that Colonial davenport at A's with this week's salary—or that Chippendale chair at B's—or wait a few weeks and with the combined savings get the Eighteenth Century dining table I covet at C's?" And the audience heard: "*I can't stay! I won't stay! I shall go mad if I spend another night in this place,*" which would almost make it appear that she was sensitive even to her stage surroundings.

Though she had made many visits to California, there came a day when Miss Crews was formally summoned to the ranks of the Cinema. The play was an immediate success, and Miss Crews from then on was an important member of the Hollywood colony. The picture people

kept her so busy that her home on the Hudson no longer seemed practical and in the end she bought a parcel of ground in Beverly Hills, where other stage celebrities would be her neighbors, and built her ideal house. Antiques from the east were augmented by others purchased on the coast—for be it known that the greatest place on earth to buy old furniture is California.

In a place such as Beverly Hills, where the houses are for the most part Mediterranean, Miss Crews' house is a pleasing gesture toward Early American traditions. It rambles with countryside independence, though the façade conforms to a conventional street. Its greatest charm is the walled-in garden, which is so carefully planted that there is a suc-

**O**N the opposite page are captivating details of Miss Crews' California home. At the top is the sitting room furnished with priceless antiques, rich tapestries at the windows and photographs of the great in the dramatic world. Center left is a delightful guest room; very Early American pine walls, curly maple furniture, Windsor chairs and an American Sheraton bed; a museum of beauty. Center right is Miss Crews' dining room which easily might have been copied from something fine on Beacon Hill. There are Duncan Phyfe tables, Hepplewhite chairs and old English and American silver. Bottom of page: The entrance hall of this California home, so nostalgic of the Eastern coast, has a carved Belter sofa with Sheraton chairs, Chippendale console and mirror and a bow-window with brocaded draperies.







cession of blooms in the manner characteristic of Oriental gardens. One could almost guess the calendar month by a glimpse into this garden. Beginning with January, when the flowering peach trees and pink camellias along the walls are at their height, and the air is redolent with the blooms of narcissi and other flowering bulbs, each month brings something new—and there are flowers and shrubs here “that never will in other climates grow.” The garden, too, has been devised relative to its effect from the interior.

The plan of the house is generous as is befitting where so much entertaining is done.

The virtue of the entrance hall is that it gives the keynote of the house as a whole: charming color, sunshine—and an appreciation for fine, old things. The large bay window at the end seems to include the garden; a screen is placed so as to provide privacy, for when alone—or often when there is only one guest, Miss Crews dines here, especially at luncheon time when in the light of day she may enjoy the flowers and garden.

The effect of the drawing room, aside from its pleasing color, is primarily hominess; that supreme quality the French have no word for. A fireplace gay with hand-wrought tiles, makes concession to an eastern fashion with its pots of ivy and charming, old girandoles on the mantel, above which hang two flower paintings.

Indicating the taste of the owner, there are interesting books everywhere—flanking the mantel and on tables and book racks, bringing that ineffable quality to the room which nothing else can supply.

Contrary to the mode and the rule laid down by interior decorators there are many framed photographs about—likenesses of close friends and stage celebrities.

One of the two luxurious couches is covered with a lovely faded linen, pink hydrangeas on a pale green background. This provides the color scheme of the room, and the same linen is used for hangings at the front windows and the French doors opening into the garden. Several antique chairs are “done” in faded, old rose brocade, long treasured.

There are always flowers here, provided by the bountiful garden. The room gives the impression of an old-fashioned



THE beauty table is ashes of roses, a concession to modernism, white satin brocades at the windows and sketches on the walls.

bouquet; jars are filled with delphinium, hydrangeas, lilies or roses, according to the season.

Everywhere the details of arrangement indicate provision for comfort. A minor hall leading off the reception hall provides a door into a powder room, on one wall are hung Godeys Lady's Book prints—and the other gives access to a coat-room large enough for guests to turn around in and find their belongings.

The dining room might easily be in Beacon Street—but for the views from the windows (*Continued on page 39*)

THERE are some very choice pieces in Miss Crews' own bedroom. Queen Anne mirrors and table and her elaborately carved bed with a richly quilted spread.







A SWINGING Japanese Temple protects the bluebird family from an undesirable neighbor—the sparrow.



THE Martin family want to live high up, in the open where they can circle proudly about their Colonial home.



THIS little swinging temple up in the trees furnishes a background for the bluebird family.

## SOCIAL SECURITY FOR THE BIRDS

By JAMES F. SCHINDLER

Architect



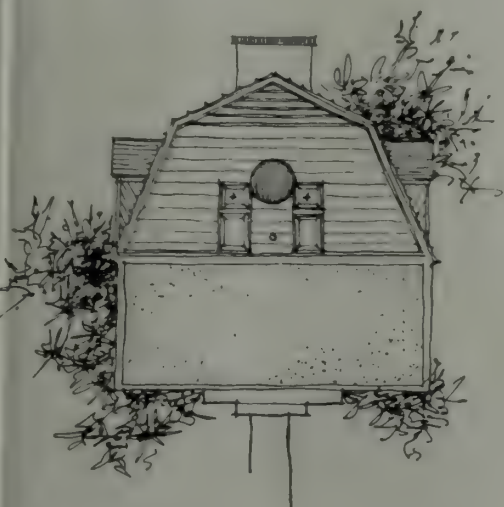
MARTIN families that go Continental will enjoy the atmosphere of this roomy old châteaux.

THEN there are other Martin families that like the Dutch Colonial for its reflection of sturdy living and right care for the young.

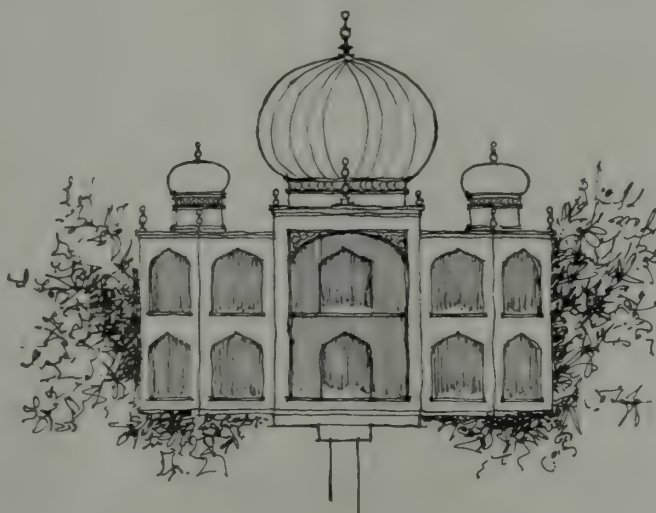


JENNY Wren and husband will be very happy keeping house in this little Colonial cottage during the honey-moon.

JUST a little cottage landscaped with trees and shrubs makes a cozy home for Mr. and Mrs. Wren. There are windows for the Wren children.



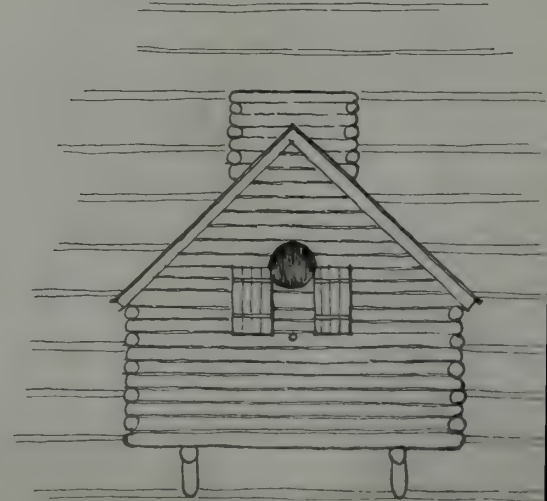
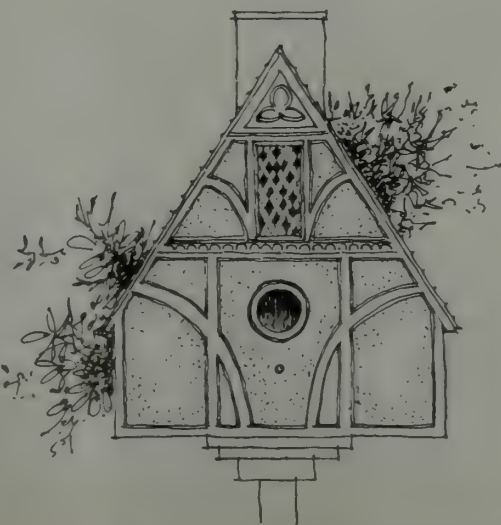
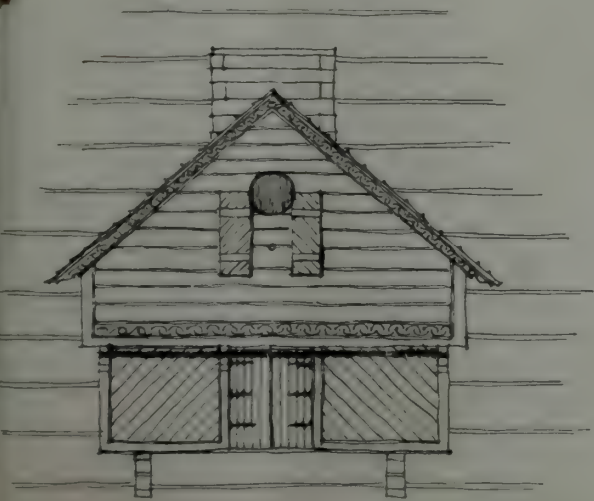
THE Swiss Chalet will appeal to the bird family that have yodeling running through their veins.



THIS is a real half-timber home that is cozy and warm and gives security to any little bird family that wants it.



EVERYONE likes to own a rustic log cabin and the smaller members of the bird family are no exception. This will be easily rented.







# EARLY DERBY PORCELAIN FIGURES

By WILLIAM KING

THESE two figures of dancing Turks are another instance of the looseness of any attempt at exactitude in matters of costume; their rococo scrollwork bases are typical of the taste of the period



ALTHOUGH porcelain was invented in China many centuries ago, porcelain figures may be regarded as an essentially European development. Some few were made in China, but porcelain figures, as we know them, originated in Germany, where they helped to form the elaborate table decorations in vogue at the various courts. The fashion soon spread to England, but there the use of these figures as dinner-table ornaments seems to have been less common, and although certain examples were obviously intended from their shape to be used as sweet-meat-stands, the great majority had no more strictly utilitarian end in view than to adorn the mantel-pieces and china cabinets of the owners. Any unprejudiced

observer will admit that they performed this function most admirably, and their power of adornment is no less strong in the present year of grace than it was in the third quarter of the Eighteenth century when they were originally made.

The study of English porcelain brings with it a lesson of the most salutary kind, for we are continually finding out how little we really know even about the products of the greater factories. Thus, although we have long realized from literary references that Derby during the 1750's and 1760's was quite one of the most important producers of porcelain figures, it has only very recently become possible to attribute actual objects of this kind to the Derby manufacture of this early period. Alarms and excursions have been sounding now for several years to the effect that whole groups of figures attributed previously to Chelsea, Bow or Longton Hall were really going to turn out to be early Derby in the end, and for some reason these were at one time resented by certain owners and traders imbued with the magic of the blessed word Chelsea. The fact that a figure was made at Derby and not at Chelsea does not make it any less beautiful, and if it should make it less valuable commercially, it is only one more proof that the ways of the art market are just as strange as the famous problems that baffled King Solomon.

Now at last it seems to be more or less generally agreed that the main features of early Derby porcelain figures have been satisfactorily established and codified. Competent authorities have stated that three types of figures can without hesitation be ascribed to Derby, and the aim of the present article is to reproduce some examples of these with a certain number of explanatory notes.

The notebooks of William Duesbury, who later became proprietor of the Derby factory, reveal that as early as 1751 he was enameling Derby figures in London. It is assumed that these were figures made at Derby under the direction of one Andrew Planché, but exactly how early their manufacture began is uncertain. The figures in question have



CENTER: A group in the pretty Eighteenth-century fashion known as chinoiserie; it represents a woman and a boy of Oriental appearance and is in all probability based on an engraving after Boucher or some French artist. Left: A pair of map-sellers; the figures are set against a background of flowers, a modification of the elaborate *bocages* or frameworks of bosky verdure that were so popular at Chelsea in the gold-anchor period.





THE individual with his comic nose and his lantern is presumably one of the characters from the Italian *Commedia dell'Arte*, who were always popular members of the *dramatis personae* of the porcelain world.

been identified with a type, whose most striking characteristic is a shrinkage of glaze around the foot-rim, which may be seen in the photographs of two white-glazed objects illustrated in this article.

The use of engravings as the basis of porcelain models is common in all European countries, although by no means universal, and the resemblance of this group to Boucher's work in the Chinese style lends color to the suggestion that it may have been inspired by some creation of his hand. The general lack in Europe at the time of exact scholarship in matters Chinese is responsible in objects of this kind for a mixture of characteristics, real or imagined, of all the nations of the Near and Far East—of what the Germans prettily and comprehensively call *das Morgenland*.

In 1756 Duesbury moved to Derby and became part owner of a porcelain factory in that place, whose productions in the sphere of figure modeling seem speedily to have reached a high level of excellence, since an early advertisement refers to the factory as "Derby or Second Dresden." The figures produced between this date and the amalgamation with Chelsea in 1770, which inaugurated the Derby-Chelsea or Chelsea-Derby period, fall into two well-defined groups, which correspond well enough with the contemporary Chelsea divisions of red-anchor and gold-anchor marked pieces. The earlier group is characterised by greater simplicity of coloring and by the absence of gilding; in the later examples exuberant decoration and rich gilding are prevalent. Certain of the models are copied from German originals made (Continued on page 40)



THIS fine group represents the Virgin Mary with St. Mary Magdalene and St. John in attitudes of lamentation, and although the sentimental content is less strikingly emotional than that we find in some of the religious groups produced by the German factories, it is a splendid piece of modelling.

BELOW: It has been suggested these figures, representing a sailor and his lass, depict the actor Woodward and the actress Nancy Dawson in character; there does not seem to be any part authority for this theory.







THIS dazzling bedroom designed for Mrs. Davis-Bint, by Pierre Dutell, is practically an all-white room. The damask that upholsters the bed and makes the coverlet is white, the lace curtains are white and the carpet is white. A small Eighteenth Century chair at the foot of the bed is in lemon yellow velvet and the quilted flounce around the dressing table is yellow. The little French table is drawn close to the head of the bed and over that is an Eighteenth Century bookcase. The general effect is one of great delicacy and richness.

## *DISTINGUISHED ROOMS OF THE MONTH*





IN striking contrast to the interior below is this corner of an ultra-modern room—the wide couch upholstered in tweed, the modern square but comfortable armchair in tapestry with a delicate vine pattern. The standard lamp is particularly graceful and well placed, in fact the lighting throughout the room is well done not only for reading and working, but for the soft decorative rays that illuminate the furniture and curtains.

AT the right is a Victorian game-room planned around a pastoral panel painted by a Venetian artist in the late Nineteenth Century. The black and gold lacquered chess table and Belter chairs are singularly graceful and interesting in spite of their somewhat sturdy proportions. The chairs are lacquered black to match the table. Bruce Buttfield, Decorator.



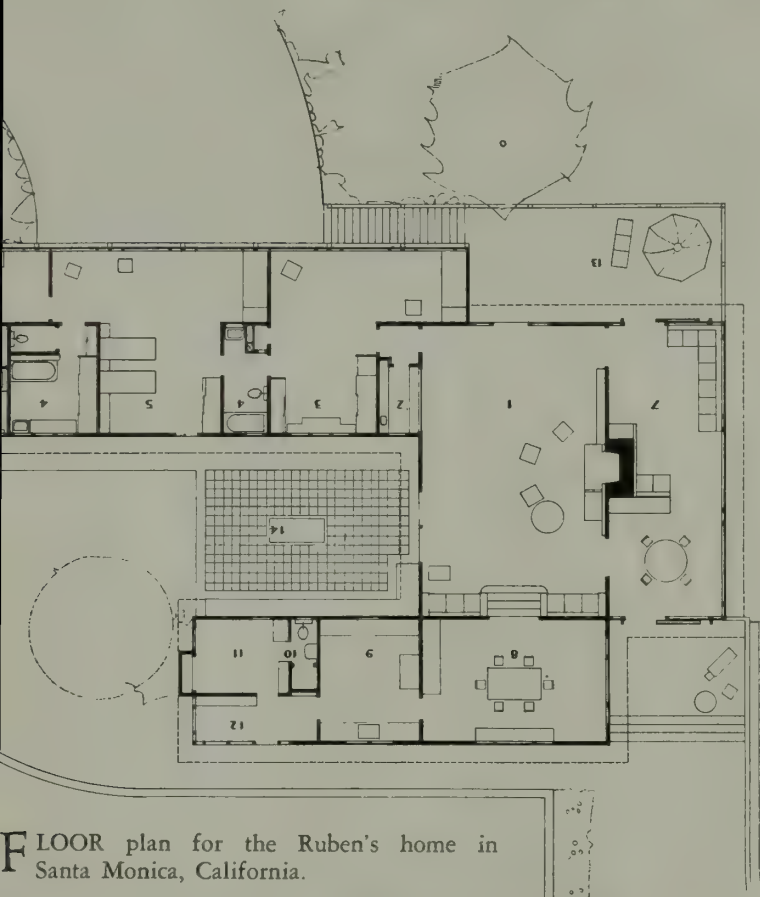




D. J. NEUTRA, ARCHITECT

Luckhaus Studio, Photographers

THE home of Mr. and Mrs. Albert Ruben, at Santa Monica. This view faces the ocean and reveals the penchant of the owners for walls given over wholly to far-reaching outlooks.



FLOOR plan for the Ruben's home in Santa Monica, California.

## “WINDOW VIEWS”— WHICH REACH OUT OVER VALLEY AND OCEAN

By COLIN CARROLL

THE lounging porch of the Ruben's home. The lounge faces the wooded Santa Monica canyon, a terrace toward the ocean and a landscaped patio-terrace as a background. The walls are opened through sliding plate-glazed metal doors. The solid walls and window parapets are finished with silver-gray birch wood, as are the built-in buffet and cupboard. The breakfast table and chairs are white lacquer, the floor battleship linoleum and the metal accessories chromium.





A MAGNIFICENT view is at once the architect's greatest boon and his greatest problem. Endless seascapes, the long vistas of a valley, the towering prospect of a snow capped mountain comprise an embarrassment of riches which the designer must spend very tactfully if he is to avoid the indictment of bad taste.

Such to overflowing was the problem posed for Richard J. Neutra in designing a house for Mr. and Mrs. Albert Ruben in the lush setting of Santa Monica, California. Consider a plot perched on the side of a well wooded mountain and commanding an exemplary view of the notoriously beautiful Pacific Ocean. This is almost too much.

Before you look too closely at Mr. Neutra's answer to this problem, it may be instructive to call to mind the traditional solution as exemplified by English or French attack. A view, in the mind of the traditionalist, is something to be framed. The aesthetic theory underlying this approach is presumably that a large vista, being one of God's finer pieces of handiwork, is too breath-taking to be comfortably encompassed by the eye in one fell swoop; it must be neatly subdivided by the square of the window into slices small enough for man.

The theory is probably a fairly coherent one so long as we regard a view as a work of art or an artistic phenomenon; but if the view is taken simply as a very pleasant adjunct to living, no such constructions are required.

This is precisely what Mr. Neutra has chosen to do. Presented with a magnificent seascape he has thrown all of one side of his house into a succession of plate-glazed walls. There is not an aesthetic "frame" of any description in the whole house. The result is to identify the house with its surroundings rather than to stress the isolation of the house by any mechanical device of "Window Views."

The plan of the house throws three bedrooms and the main living-room lounge to the front of the house, overlooking the ocean. Further, the only concession to exterior walls is a series of thin columns placed at intervals sufficient merely to support the roof.

The dining room and service wing are placed to the rear. One exposure of the living-room lounge faces down a canyon over the narrow preface of a built-up terrace lawn.



THE private living room and bedroom combined has a long window which faces the ocean. The natural-colored window draperies are used with light orchid colored carpeting.

In circulation the house is a good example of the so-called "open plan." Notice particularly the spatial division of the living-room lounge. Here one large area has been divided into a small breakfast room, a somewhat larger study and a big, almost square living room. The device used is simply a T-shaped partition placed near the center of the main area. This arrangement gives to all three rooms an outside exposure and free vistas from one room to another, an effect which heightens the impression of space in each without doing away entirely with the comfortable sense of separation.

The interior furnishings and (Continued on page 39)

THE breakfast-room corner of the lounge which, of course, has an enlarged window, and furniture carried out in exact duplication of the scheme of the rest of the lounge, white and neutral tone table and chairs, and natural-hued draperies.





# ANTIQUUE SPOONS--

The Work of Famous American Silversmiths

By ARTHUR H. TORREY

**B**EFORE banks, there were silver utensils. And before the proverbially nay-saying banker, there were the silversmiths, artists who took your bullion or silver coin and melted it down and fashioned it into hollow ware and flatware, particularly spoons.

This collection exhibited at the Antiques Exposition, Spring, 1938.



To bond, share and stock owners the notion of using savings on the table at mealtimes seems quaint and exceedingly unsafe. Think of burglars! To which the answer seems to be, well, think of depressions. In times of stress, spoons and hollow ware could be sent back to the silversmith to be melted down for use as money. But how heart-breaking it must have been to part from those lovely things that had become a part of one's home and one's life. Bonds and shares at least win to no personal place in a family.

When, at the end of the eighteenth century, American banks became respectable, silversmiths lost a considerable portion of their "banking" business. With the passing of the first twenty years of the new century they also lost much of their earlier and impeccable taste, with the result that today such collectors as Mr. and Mrs. Stanley Ineson are interested in nineteenth century examples only to round out the chronology of their collection.

The Ineson early American spoon collection is one of the largest and most comprehensive in the world, and the story of its inception and growth worth the telling. When Mr. Ineson inherited a fine assortment of early American spoons a few years ago, he found his curiosity aroused on the subject. He also, promptly, found that there is very little published information about spoons; though the shelves groan with books on silver pieces in general. Eventually the Inesons expect to contribute to the scanty literature on their pet hobby, for they have discovered and compiled much new information having to do especially with the different and changing styles, and how and why they were changed.

From this research grew their now famous collection, ranging from a spoon—the fourth oldest known—made around 1680, through a dozen or so of the period 1700-1725, nearly a hundred made between 1725 and '50, and

**T**OP: Typical designs 1700 to 1725. Oval bowls with trifid-end handles on the two on the right. Also showing rattail joining of handles with bowls.—Center: Elliptical bowls and modifying rattail. These spoons are typical of the period 1725 to 1750.—Bottom: Designs of 1760 to 1770.



several hundred from the next twenty-five years. Later examples are, naturally, too plentiful for the true collector to become enthusiastic over them, though many have a charm and quality of their own.

Now, collectors look first for the marks, and the story of the silversmiths' marks is too long to touch on here except with extreme brevity. Everyone who has looked at old spoons has noticed the maker's mark pressed on the back of the handle.

In identifying the makers of spoons, the collector soon is forced to recognize the disturbing fact that silversmiths frequently had different marks to be used on different kinds of pieces. Or, as a man's style changed, so did his mark. Mr. Ineson, for instance, gives as an example the mark "W.F.", found on a small spoon, which did nothing helpful toward naming the maker until a tablespoon of the same general character of design turned up, bearing the mark, "W. Flower." Q.E.D.—"W.F." was also "W. Flower."

Strangely, there are no records to show the formation of an American guild of silversmiths, though it seems incredible that there were none. The first of these craftsmen came from England, Holland, France, where the guild-spirit flourished, and as their numbers and prestige increased in the new country it would have been only a natural development for them to form associations after the manner of their native lands. Almost the sole indications that this occurred are the facts of a New York Silversmith Society in the Eighteenth Century, and the evidence that some such society existed also in Philadelphia.

Only the seaboard towns were sufficiently prosperous to support and foster the craft, though in New York State silversmiths of renown sailed up the Hudson River to settle in such ports as Fishkill, Poughkeepsie and Kinderhook—and towns along that great estuary were then reckoned true seaports with all that implies. New York State, indeed, produced silver bearing a distinctive character which sets it apart from the work of other districts, probably due to the Dutch influence of the earliest artisans.

One shape in spoons can be claimed by America as original to her—the "coffin" handle—and this came late, roughly in the first decade of the 19th Century. Otherwise, the smiths followed designs originated, largely, in England. The Mayflower had made her last trip to Massachusetts thirty years before the first silver spoons, of which we have any knowledge, were made here.



**B**OTTOM left: 1770 to 1780 examples, showing elaboration of decoration on the bottom of the bowl, turned handle ends and midrib down the handle.—Top: 1790. Appearance of decoration on handle and tendency to egg-shaped bowls.—Center: 1800 to 1810. Back to shaping of end of handle.—Bottom right: 1815 to 1820, showing the popular shell, sheaf of wheat and basket of flowers decoration on the end of the handle.



# A ROOF FOR EVERY HOME

By HENRY H. SAYLOR

FROM the conical shelter which the American Indian fashioned for his protection from the elements—the hides of buffalos hung upon the tepee poles—down to the flat-topped box which the protagonist of Modernism erects as the last word in rationalization, is a far cry. Yet that wide variation in man's idea of a roof has occurred within the comparatively short span of a century. It is a graphic demonstration of that lack of conviction, that cutting loose from tradition, that eagerness to "try something different," which characterize our present gropings for proper architectural forms. For century after century, man's progress in building his shelter was governed almost exclusively by his ability to solve practical and functional problems; his houses differed from those his forefathers had built in that he had learned how to fit them more closely and more skillfully to his needs. Then, quite suddenly a few generations ago, man's ingenuity and his growing knowledge of what other peoples were doing ran ahead of his conscious needs and he was free to choose from among many ways of building, all of them within his grasp.

As to the roof, we cannot take any great comfort in the fact that our rapid progress—so-called—is along the line of new invention. We have invented new roofing materials, but nothing new in the shape of a roof—certainly the flat roof is nothing new; it is older than the city of Jerusalem. Man long ago found it a suitable form for the hot, dry countries where one sought at twilight the relief it offered from baked streets and narrow courts, where the evening breeze held sway and where the only pleasant prospect to entice the sun-tired eye was the cool, blue, starlit vault above. Never was it a roof form suited to the lands of rain and snow. One might choose it wisely for a home in the Arizona desert, but wisdom would hardly dictate its choice for indiscriminate use in mountain or suburb, in Connecticut or Minnesota.

I suppose some enterprising student of architectural forms has conceived the idea of plotting a roof curve, based on the two variables of latitude and slope. It could so easily be done. Starting in the north countries, Norway and Sweden for instance, the average pitch of the roof is quite steep. Moving to the south, the pitch becomes less and less, until in Italy and Spain there is only just enough slope to drain the water off the overlapping tiles. Switzerland, curiously enough, shows the proper slope for its latitude according to the graph. With an abundance of snow, one would expect the roof slopes to be steeper as in the northern coun-

tries. Yet the typical Swiss chalet is roofed with little steeper pitch than the Italian farmhouse. Moreover, the Swiss lays heavy logs across the slope, with the purpose of stopping snow slides. Instead of building a steep roof to shed snow, he encourages it to stay. He seems to have learned and put to good use another factor in roof making—the beneficial insulation of a snow blanket.

Were it not for the invention of printing, photography, and rapid intercommunication, it is quite likely that the roofs of our houses today—as well as the houses themselves—would show a much closer conformity to the slow progression of a rational form. This form, as we can judge by earlier history, would have been governed largely by the purely practical considerations of climate and available materials. If we had neither wood, nor slate, nor clay for tile making, we should be building, with rushes perhaps, the logical, practical form of a thatched roof. The pitch would be determined through countless trial-and-error experiments as to what is the least amount of roof surface that would keep us dry and warm. We should probably have no dormer windows and the least possible number of slope changes through valley and ridge. Our roofs might, in that case, have attained and held the charming simplicity found upon India's dak-bungalows.

In a near-by county, however, the clay deposits would have made possible and desirable an entirely different roof, the smooth surfaces of tiles permitting a gentler slope to shed the water. Laminated stone or slate would have brought another typical form, and so on. Thus it was that older lands developed the architectural forms of expression that survive in the English Cotswold houses of stone, in the timber structures of Norway, in the white plastered farmhouses of Italy. And we, facile copyists like the Japanese, repeat these forms and imitate their materials in a place and a time with which they have no reasonable relationship. We feel instinctively the folly of uprooting a lady-slipper from its woodland home and attempting to grow it in our front lawn, yet we keep on transplanting Spanish roofs of tile to the north Atlantic coast, stiff New England gables to Southern California, and the château roofs of France to Cleveland, Ohio, without a qualm.

A day's journey, or less, through the outskirts of nearly any American city will reveal assorted samples of practically every roof form thus far devised by man. It was not always so. When the Colonies built the houses that we look back to with keen nostalgia, the builders were still under the

A STEEP roof of wooden shingles, in which the horizontal course lines have been purposely laid somewhat irregularly. Duncanhunter, architect.



AN early American type, with the simple, unbroken, fairly steep roof of the north country, covered with wood shingles stained dark and weathered gray. House of Howard A. Clark, New Jersey. Duncanhunter, architect.





ONE of the late George Washington Smith's California houses, which he has capped with a steep roof of shingles laid in a sort of woven pattern that gives a texture not unlike thatch. Photo by Jessie Tarbox Beals.



THE Mediterranean influence in Southern California, with the low-pitched roof of southern climates worked out in a rough, half-round tile. Lilian J. Rice, architect.



THE flattish Mediterranean type of more carefully spaced half-round "Miraflores," residence of Mr. John Percival Reginald Johnson, architect. Photo by Jessie Tarbox Beals.

THE flat roof so dear to the modernist, which is perhaps best adapted to tropical lands. The Mensendieck house at Palm Springs, California. Richard J. Neutra, architect.





ABOVE: A roof covered with shingle tile in a variety of the burned clay colors. Guest cottage of Mr. and Mrs. Carle Potter Conway, Jr., Scarborough, New York. Duncan Hunter, architect.—Above, right: An effort to get away from the ruled horizontal lines of shingle courses, by cutting the sides of asbestos shingles at an angle. Johns-Manville Corporation.



ABOVE: An example of the simple unbroken roof, with copper in standing-seam construction. Anaconda Co.—Above, right: The Cape Cod type of house, with a roof broken by dormers and laid of asphalt shingles. Johns-Manville Corporation.



THE New England type of unbroken gable roof covered with one of the new types of fireproof shingles. Flintkote Co.



practical necessity of conforming to a tested functional form and the materials they had at hand. An unbroken ridge and the proper climatic slope was the basic type, whether the covering was split shakes, slate, or tin.

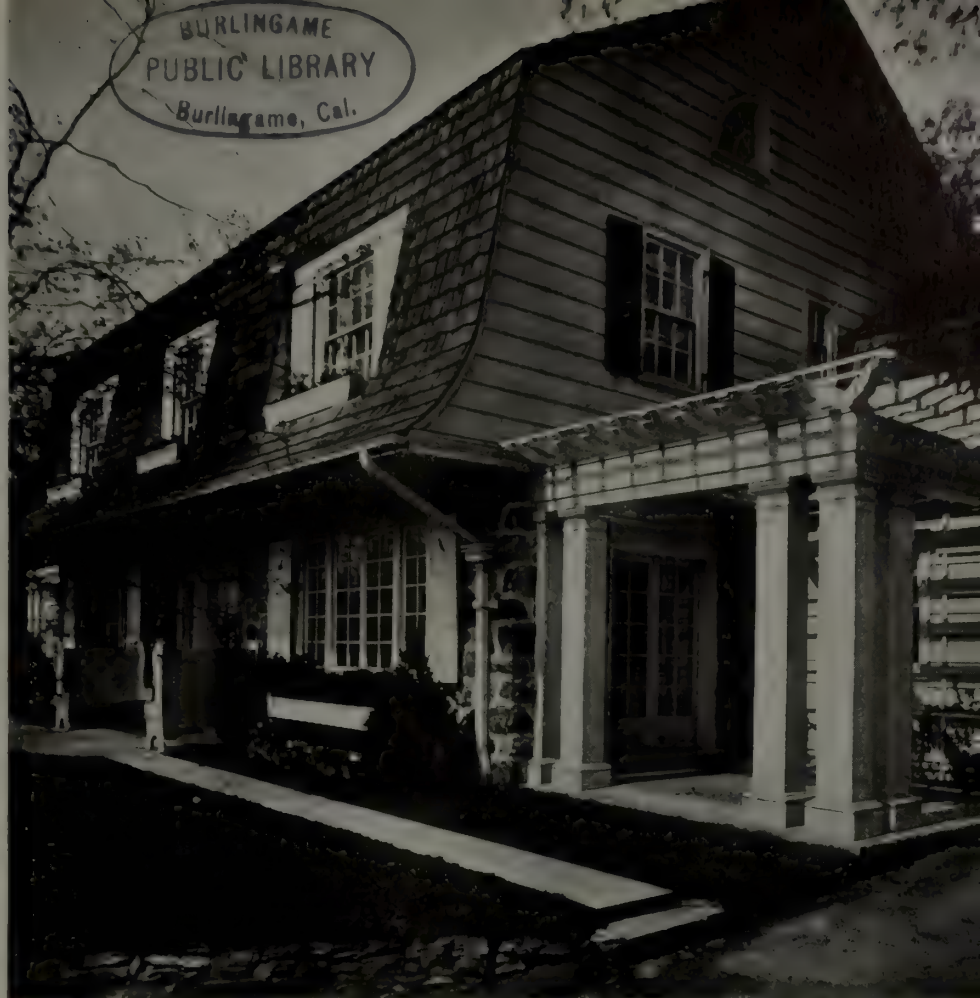
Then one day in about the year 1680, the builder of the Tufts house in Medford, Mass., decided that the steep slope over a fairly wide plan would bring his ridge pole too high. He cut off the upper part with two short slopes at a much flatter pitch—and we had the gambrel roof. It was not an American invention—though that has been claimed for it—as there are still standing in Holland several examples of the same device and they pre-date our Tufts house. The most that can be said for our early builders is that if someone else had not invented the form we should have soon stumbled upon it, for it results from a perfectly natural desire to get a lot of room under the roof without making the pitch unduly steep and the ridge unduly high. Parenthetically, the gambrel roof offers more opportunity for an unpleasing form than any cap we can put on a building. It is a form that the speculative carpenter-builder almost invariably butchers. In his effort to get the utmost space in the upper rooms he pitches his lower slope too steeply, then has an almost equally long span above to get back to the ridge. There is a baffling subtlety in this relationship of upper and lower slopes, both in their lengths and in their angles of pitch. It is a problem in design that should be entrusted only to the most capable hands.

Other builders used the idea, not with the ridge continuing through to two gable ends, but breaking back at ends as well, with a continuous cornice at the eaves line; to this form was given the name of the French architect Mansard.

In our more sophisticated buildings, we were patterning chiefly after the English forms. In what we now label Georgian, the hip roof prevailed, in which the earlier gable ends are sliced off at the same angle of slope as the longer front and rear—all above a more elaborate cornice than heretofore. Westover-on-the-James is a typical example.

What is called the deck-roof developed, as did the gambrel and "Mansard," from an effort to cut space and height. Here the lower slopes are the only ones visible, the upper slopes cut back as sharply as drainage permits, and the roofing material is flat metal. It was but a short and natural step in roof development to build a low balustrade at this line of break. On the hip deck-roof it extended around four sides at this upper level—as on the familiar Longfellow house in Cambridge. Less frequently, it was used on the gambrel roof, stopped against the big chimney end walls, or even running up the gable slopes to the ridge—the famous Hancock house is an example.

Another step in the direction of Georgian sophistication followed the more pretentious monuments of England in running a balustrade around over the eaves cornice and



A DUTCH Colonial house with gambrel roof of hand-hewn shingles. Residence of Armin Degener, Fieldston, New York. Dwight James Baum, architect.

belittling the roof behind it. The Schuyler house in Albany and the Derby house in Salem are well-known examples. Perching a copula atop the ridge was a further step in ostentation.

The pressure of economy, and a growing desire for simplicity have turned us back from these excursions into over-elaboration. The cornice, as we used to know it in its classical adaptations, has returned to far simpler forms—making sure only of the basic practical consideration, enough overhang for a drip clear of the walls. Rather more frequently today, also, we follow the Regency device of carrying the walls up beyond the gutter line to terminate in a low parapet through which the roof drainage is led from a low-pitched hip roof of metal to the quietly decorative downspouts.

New materials have been produced in wide variety to supplement shingle, slate, crude tile and tin of the earlier roofs. These have come in response to a demand for fire-proof qualities, longer life and less maintenance, but they have not led us into a development of new roof forms. It seems unlikely that man's ingenuity, busied for countless generations in the attempt to keep his buildings safe against water, snow, ice, cold and heat, will suddenly discover a radically new way of accomplishing these ends.

THE fairly steep unbroken roof that we associate with France, covered with shingle tile in a variety of the burned clay colors. Cameron Clark, architect. Photo by Gottscho.







THE high-back chair in this room retains features of the Late Stuart period, but like the table suggests the form peculiar to the William and Mary period. Courtesy Shaw Furniture Company.

## THE REVIVAL OF STUART FURNITURE IN PRESENT-DAY HOMES

Illustrated with Fine Reproductions of this Period

By EDWARD WENHAM

SOME time ago, I accompanied an English writer on what he was pleased to describe as the "gypsy trails through the garden lands of England." Truly an apt verbal picture, for, leaving the main roads we made our way 'neath century-old trees overhanging narrow lanes; lanes undisturbed by the iconoclasm of progress, that still echo the song of the birds. And through tiny hamlets nestling in forgotten valleys where, in lichened cottages, the simple people dwell contented and untouched by the never ceasing strivings of us more sophisticated folk.

Each night we stayed at some little gabled inn, and having wandered in the low-ceilinged rooms of these romantic old taverns, it was easier to understand the source of the recent revival of English Seventeenth Century furniture in America. Because, as those who visit Great Britain have journeyed more and more along the lesser known byways and have seen the many pieces of oak furniture that have been preserved in these taverns, so its possibilities in modern interiors came to be recognised. Perforce, the supply of original examples must be restricted; but this in no way retards the demand for libraries, dining rooms, dens and halls in the style of the Stuart period, with the result that the artisans of our own time have been called upon to supply the deficiency by copying furniture made nearly three centuries ago.

Actually the household furniture of the English Stuart period might be divided into three groups, all of which are repeated in the early New England houses. Each of the three groups—the



GROUP of Cromwellian chairs, dated about 1680, with oak frames, Spanish feet and modern leather seats and backs. The table is an old Flemish oak draw-top piece, same date as the chairs and singularly appropriate for them. Vernay.





THIS desk is an adaptation of an old English Jacobean table. It is called the "Restall" desk and is made of oak with a leather top. It is a sturdy bit of furniture with stretchers to hold the legs, and an old English design on the panels. Palmer & Embury.



HIGH-back settle of the English Early Eighteenth Century. Very ornate in design and ornamentation. The framework throughout is walnut, elaborately carved and the upholstery a small design of petit point. From Irwin.

BURLINGAME  
PUBLIC LIBRARY  
Burlingame, Ca

Jacobean or Early Stuart, the Cromwellian or Puritan, and the Late Stuart—marks a gradual improvement in cabinet-making, and the introduction of greater comfort and more decorative furniture to the home.

These interesting phases of wood-working are readily followed from the present-day replicas of Stuart furniture where the various contemporary forms of construction and Traditional ornamental motifs are faithfully reproduced. It has to be said for most of the important American factories, that, other than minor changes for the purpose of adding convenience to certain pieces, no deviation is made from the originals; not even if under present conditions the machine does displace some of the former handwork. This is naturally quite evident to us whose activities over many years have brought us into close contact with furniture of different periods and later with that work which we speak of as "reproductions." Because though possibly we may know a greater sentimental attachment to the old, this in no way prevents an admiration of the new-old; an acknowledgment emphasized by the fact that this is written entirely around furniture made in the United States during the past decade or more.

It is sometimes thought that the actual pieces of furniture in use during the Seventeenth Century were limited. Admittedly, some of the articles which came into use in the Georgian period were unknown in the days of the Stuart kings, but it is none the less possible to complete several romantic interiors in that style. Incidentally too, the modern reproductions from models made in the time of Charles II are now often of walnut in place of the traditional oak; the walnut being in keeping with the period because while few of the originals in that wood are now to be found, walnut was attaining considerable popularity in England after the Restoration in 1660.

It is perhaps natural that interiors of this period should be associated with paneled walls and large fireplaces, both of which are increasingly popular in present-day homes. And we recall one living room, no great distance from New York, which is almost the duplicate (on a smaller scale) of a great room we visited while on the "gypsy trail." The walls are paneled almost to the ceiling with the

small molded rectangular panels found in houses of earlier Seventeenth Century, while the large stone fireplace has the depressed Gothic arch which dates from the Tudor period but remained until the first part of the following century.

On either side of the fireplace there was a settee with a high back and wings, similar to one illustrated, and as the frames and deep cushions were covered with a rich maroon velvet and embellished with deep fringes and wide gimp, there was an attractive effect from the contrasting colors of the wood and fabric.

To insure that repose and indolent indifference to outside things, the primary consideration must obviously be given to the larger seats. For the fireplace the two settees may be well and good from a Traditional point of view, but placed on either side of a fireplace they cannot but bring a certain geometrical formality to the setting. On the other hand, by placing one in front of the fireplace and the other across a corner of the room, the color value is distributed yet, when necessary, the extra settee may always be moved to the fireplace.

Were it necessary to confine ourselves entirely to the types of seats used in the Stuart days, it is to be feared

SPECIAL oak commode of the Stuart period with an oak armchair having turned stretchers. The portrait is old English in a carved frame against the fine oak-paneled wall. Courtesy of Wood and Hogan, Inc.





that our room would lack those large individual chairs which are such a comfort to the tired business man. And here the modern cabinetmaker has "stept into the future" and adapted the grandfather chairs and similar seats to the Seventeenth Century styles by varying the understructure.

Of smaller seats there are numerous types; some have the plain turned legs and stretcher rails copied from those belonging to the reign of James I, at which time the turning lathe in its more improved form came into general use; and the various, later, high-back types with spiral legs and rails and upholstered seats and elaborately carved backs, some having caned panels. Besides these, there are high-back chairs, with or without elbow rests, having the scroll feet and wide carved, front-stretcher rails derived from Flanders.

For a library or living room there are two styles of Stuart chairs to be recommended. One is the earlier plain turned type with a low, padded back and padded elbow rests and wide seat; the other similar but with a high back, while the frame is more elaborate owing to the heavy carving popular after the return of Charles II. Either of these chairs is a far more comfortable seat than it might appear to be at first sight. This because they are so constructed that though the body is relaxed it gains support from the almost vertical back and a further comfort is added by the elbow rests, or "arms" as they are more generally called.

It is now customary to cover the panels of the backs and the seats with pictorial needlework such as is reproduced from early designs by modern factories; if it does lack the sentimental value gained from having been the work of nimble aristocratic fingers, the mechanical product may be none the less decorative. Other pieces of furniture in such a room might well be a medium-sized gate-leg table which with the hinged leaves serves numerous purposes; or with the leaves dropped can be placed against the wall as a stand for a lamp or a vase. Then too a small court or standing cupboard as a wall piece can be made an effective point by a large pewter dish being placed on the top, leaning against the wall, and either a joint stool or one of the miniature gate-leg tables as stands near some of the larger chairs.

The lack of available space for carving which is likely to occur with even a large gate-leg table was solved by using a small shaped top buffet as a carving table; the buffet being an adaptation of, and somewhat lower than, the Jacobean cupboard which was formed by raising a dower chest on legs with a platform below. Actually these are the side-boards of a small dining or breakfast room furnished in the Stuart style, in other words they revive the "side-borde" or table for the side which was used for carving in the baronial homes of olden times.

The particular buffet to which we refer is about four feet long with a deep box-like top fitted cupboard doors, the doors generally being carved, and raised on plain turned legs, with a platform almost at floor level. The interior is convenient for linen and for table silver and cutlery; in fact we have seen them with a divided interior, one side having shallow drawers, partitioned and lined with baize for knives, forks and spoons while the other was fitted with shelves and the center section left open for bottles. Perhaps we should explain that the Lancashire chairs are not strictly contemporary with Stuart furniture, but they so definitely belong to that simpler furniture such as was made in the provincial districts as to be wholly suitable as dining chairs in a room furnished in the Seventeenth Century style.

It is still possible to obtain small Stuart desks, and a living room is always the more complete and homelike with a well-placed writing desk. Nor need any difficulty be anticipated in the matter of hangings or floor coverings because the crewel work similar to the patterns of earlier times is among the old arts which machinery is now dupli-

cating successfully; and any one of the many larger pattern rugs affords a perfect background to the sombre tones of the woodwork.

Those varying changes which more or less divide the Seventeenth Century furniture into the three groups referred to are doubtless better illustrated by the development of the chairs. The early seats of James I's reign are patently an evolution from those of the Elizabethan period, as much in the carved decoration as in the wood construction, which was a hang-over from the Gothic. There is also an observable Spanish influence apparent in the pendant ornaments and the shaping of the top rail to form a series of arches.

Gradually the heavy legs and stiles (uprights of the back) with the wood seats and flat, carved panel-backs gave place to the plain turned frames having carved rails and cane backs and seats which appeared a few years before Cromwell took the reins of government. After the execution of Charles I, all signs of elaborate seats disappeared and chairs in every way similar to the Spanish *frailero* or monk's chair, with leather nailed across the back and seat, were found in English homes. These austere but by no means uncomfortable chairs were in keeping with the Puritan tenets, the frames as a rule being quite simple and solidly constructed of square sections, but turning was occasionally employed.

Immediately after Charles II was restored to the throne, the chairs of the Commonwealth, like other furniture of the Stuart period, were thrown into the discard and chairs with carved high backs returned to vogue, generally with cane panels but often with a solid wood panel carved and pierced. Also the former simple turned legs gave place to elaborate scrolls with the heavy front stretcher.

Similarly, toward the end of the Stuart period, other articles of furniture came into use and it is these which are the models which mainly guide the men in our modern cabinet-shops. More decorative surfaces found their way to England, and among these were the several types of lacquer work that had been first brought to Europe by the early trading companies.

When traveling the countryside of England, it is not uncommon to find in the old inns well-made if simple pieces dating from the Stuart period, showing certain features peculiar to the district in which they were made and which are worth mentioning as they reappear with many of the reproductions. For example, the chairs with the pendant ornaments and the turned spindles, supporting arches to form the back, are common to East Anglia, more especially to Norfolk; while those having the spiral turned rails and plain turned legs with back rails in the form of a rude crescent (also with pendant drops) are typical of Yorkshire and Derbyshire; the Spanish influence being present with both those of East Anglia and those of Derbyshire and Yorkshire.

Local features might be mentioned also with such as the court or standing cupboards, dressers, refectory tables. And it is the search for and the noting of these models during a vagabond trip along the "gypsy trail through the garden lands of England" that adds that interest to the furniture in our homes, whether it be an antique or the modern copies.

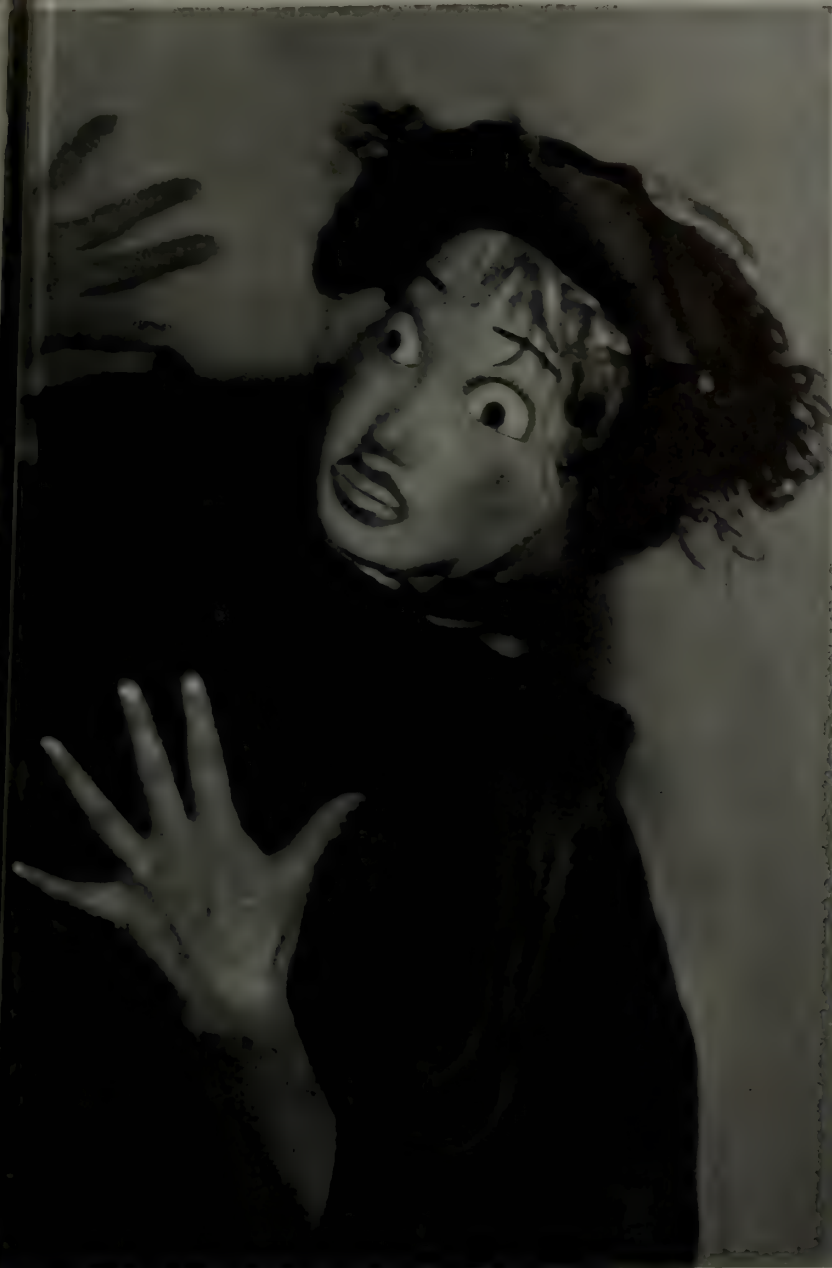
The illustrations shown are numerous enough to demonstrate the painstaking attention exercised in copying the originals; also the suitability of English Seventeenth Century furniture styles to many of the rooms in modern dwellings. An important point is that, the New England closely resembling that of the homeland from which the first settlers came. The more simple types of the Jacobean furniture and, of course, the austere Cromwellian naturally are included interiors treated in the Stuart manner of Old New England.



# THE MASK AS MASTER

Henriette Pascal, of Moscow and Paris, Showing Masks of  
Her Own Creation

Studio—Iris



AT the right, Madame Pascal is shown holding two of her masks. In the other three photographs on this page, she is wearing some of her most outstanding creations. The relation between mask, gesture and costume is extraordinarily profound and revealing.



Photo—Lip

HENRIETTE PASCAR, skilled artist in two distinctly different fields, has recently completed a brief sojourn in New York which may readily lead to her return to America during the coming season to give public expression to both sides of her creative talent.

Born in Rumania and educated in Paris and in the highly stylized acting technique of Vsevolod Meyerhold in Petrograd, she became well known in Russia and, later, throughout Western Europe as a mistress of Mime and Mask. It is her theory that, properly and respectfully used, the mask becomes master, fecundly suggesting and ruthlessly dictating mood, rhythm and gesture to its wearer. When she returns to America, she promises to add to her mask collection her own interpretations of George M. Cohan, Ethel Barrymore, Frank Craven, Grace George and Tallulah Bankhead, with Anne Morgan to chaperon them.

Madame Pascal is also known internationally as the founder, in the early days of the Revolution, of the First State Theater for Youth in Moscow and also, two years ago, of the Scaramouche Theater for Youth in Paris. She hopes to bring her Scaramouche company to New York during the World's Fair next year as an example of what she might do with our own resources along the same lines.

Photo—Linnitzki



Studio—Iris







MRS. PERRY TIFFANY has arranged the above corner with a group of pencil drawings of French types by Lilliam Freiman. Below the pencil drawings is a fine old walnut desk.

## A "FRAME UP" IN ART



FOUR interesting etchings from a group of paintings and etchings by Roselle H. Osk are shown above as the wall decoration over a fine old English table. The arrangement of pictures is interesting as it leaves one etching unhung. At the right is a glimpse of Central Park through a window slightly draped in white chiffon.

By GILES EDGERTON



THE New York galleries, the studios and many decorators tell me the same thing this Fall, that there is a definite advance in the use of black and white pictures as wall decorations. As I understand it, this does not mean a lessening of interest in oil and water color paintings but an increased desire to possess fine examples of "black and whites," and the well-known American etchers are selling today along with the best of the English and French artists.

There are many reasons why this idea should meet with approval. To begin with, you can practice economy in decoration and at the same time find yourself getting together a pretty good collection of etchings, monotypes or lithographs as your interest may be. In this way you can do a whole apartment, as a matter of fact, for the price of one or two good oil or water color paintings. In a spacious arrangement or large home the oil painting suggests itself

THE charming wall arrangement here shows a blonde walnut table, two modern chairs and an airbrush print, "Monkies," by William E. Hentschel. The panel was arranged by Helen Park.





**I**N a modern suite at The Plaza, three seascapes from the Roselle H. Osk Exhibition were hung above the mantel and balanced on either side by vivid studies of hands. The silver tea set and tray are from Brand Chatillon and Max Schling sent the flowers.

immediately as not only appropriate to the type of decoration but as setting a certain standard of richness and formal beauty. But for the smaller apartment or for the single room very attractive wall studies can be made by such grouping as is suggested in these pictures, or by following out one's own interest in grouping pictures which of course must be almost always dominated by the type of decoration. The best plan is to start with bare walls and buy a few good studies from one or two noted men and then add lithographs or etchings one at a time, always selecting good names and always leaving space for more.

The stories of the artists are interesting to remember and add to the pleasure of collecting. For instance, the work of Miss Freiman, selected from the Marie Sterner Gallery, is well-known in Europe, America and the National Gallery in Canada. Other important pieces have been purchased by the French government. Roselle H. Osk's work which has been exhibited recently at the Plaza Hotel in New York is also to be found in the Metropolitan Museum, the New York Public Library and the Bigelow Collection.

In an arrangement of aquatints by Kathrin Cawein which seemed especially interesting to me I saw four frosty snow scenes and near these aquatints was a tall vase of flowers, a piquant and unusual plan done by Miss Edith Vyse.

In talking to one of the big dealers in New York recently I found that he was strongly interested in the idea of black and white decoration and he felt that there was variety

enough in what was being done to make the material satisfactory for such rooms as libraries, small dining rooms, sitting rooms, bedrooms and nurseries. He suggested, for instance, that among the most popular black and white designs are George Bellows' lithographs, John Sloan's etchings, Childe Hassam's New England scenes and the work of Hopper, Eby, Rath and Heintzelman. (*Cont. on page 38*)

**A** FRESH wall arrangement by Margery Sill Wickware makes dramatic use of three flower studies done by Agnes C. Lehman in white tempora on black mats. The adjustable frames are glass and chromium, especially designed by Helen Park.







Harold H. Ehlert  
Architect  
Detroit

HAROLD H. EHLERT, ARCHITECT

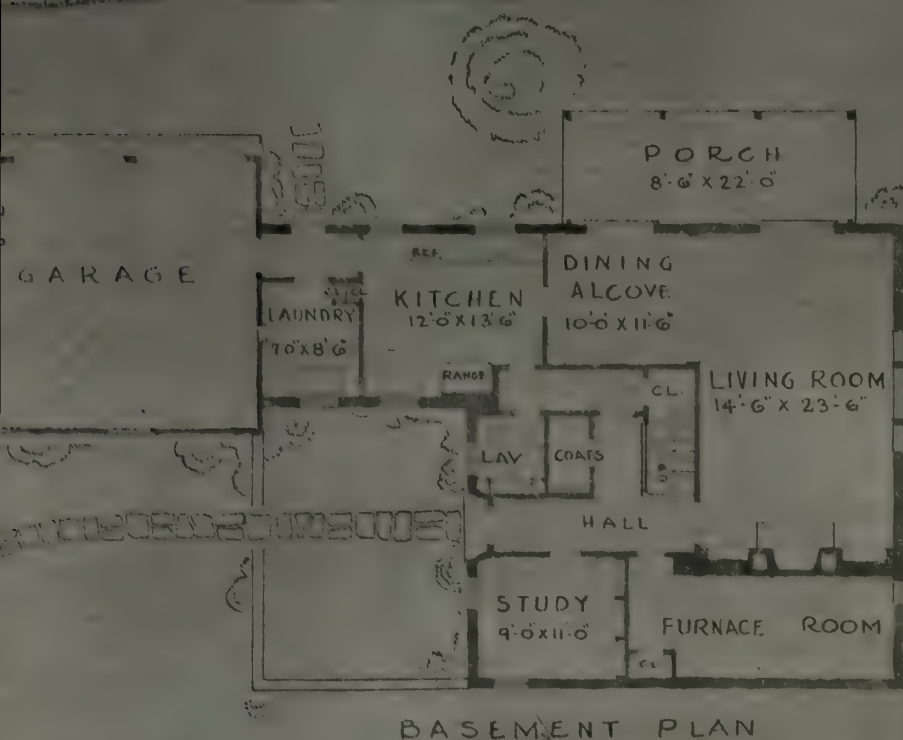
TAKING full advantage of a sloping site, these houses are not only unusually attractive but compact and economical as well.

## SMALL HILLSIDE HOUSES

BUILDING on a hillside furnishes the architect an opportunity for a romantic design such as a flat plot cannot give. The house must follow the outline of the land starting on a level space and curving down as the land curves. The house is characterised by the same pictorial charm that the flowing hillside possesses. Usually the garage or barn is the final section of the design and reaches down to the pasture lot and is planned for labor convenience. If the house is well built and the plumbing well planned and executed a hillside is particularly well adapted to space and economy in sanitary arrangements. Of course the architect will have many problems to meet, but it is a well-known saying that the greater the problems to overcome in building the greater the opportunity for imaginative achievements in structure.

In the house shown on this page there are four bedrooms, two baths and a porch on the upper level with the ground floor devoted to a dining room, a dining alcove and a large porch. At the front of the house is a furnace room and also a small study, clothes closets, etc. The house is brick frame construction and can be built for approximately thirty cents a cubic foot.

The house on the opposite page is also of brick and frame construction. It has four rooms, one of which is called a bunk room, which would be ideal for a child's room. Besides the living room, dining room, kitchen and library, laundry and attached garage, there is a furnace room, fruit room and hobby room.



BASEMENT PLAN



FIRST FLOOR PLAN

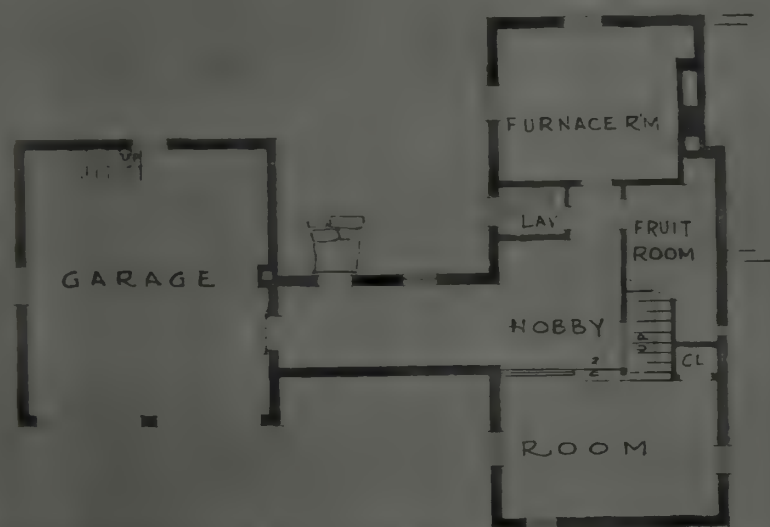




Harold H. Ehler  
Architect  
Detroit



FIRST FLOOR PLAN



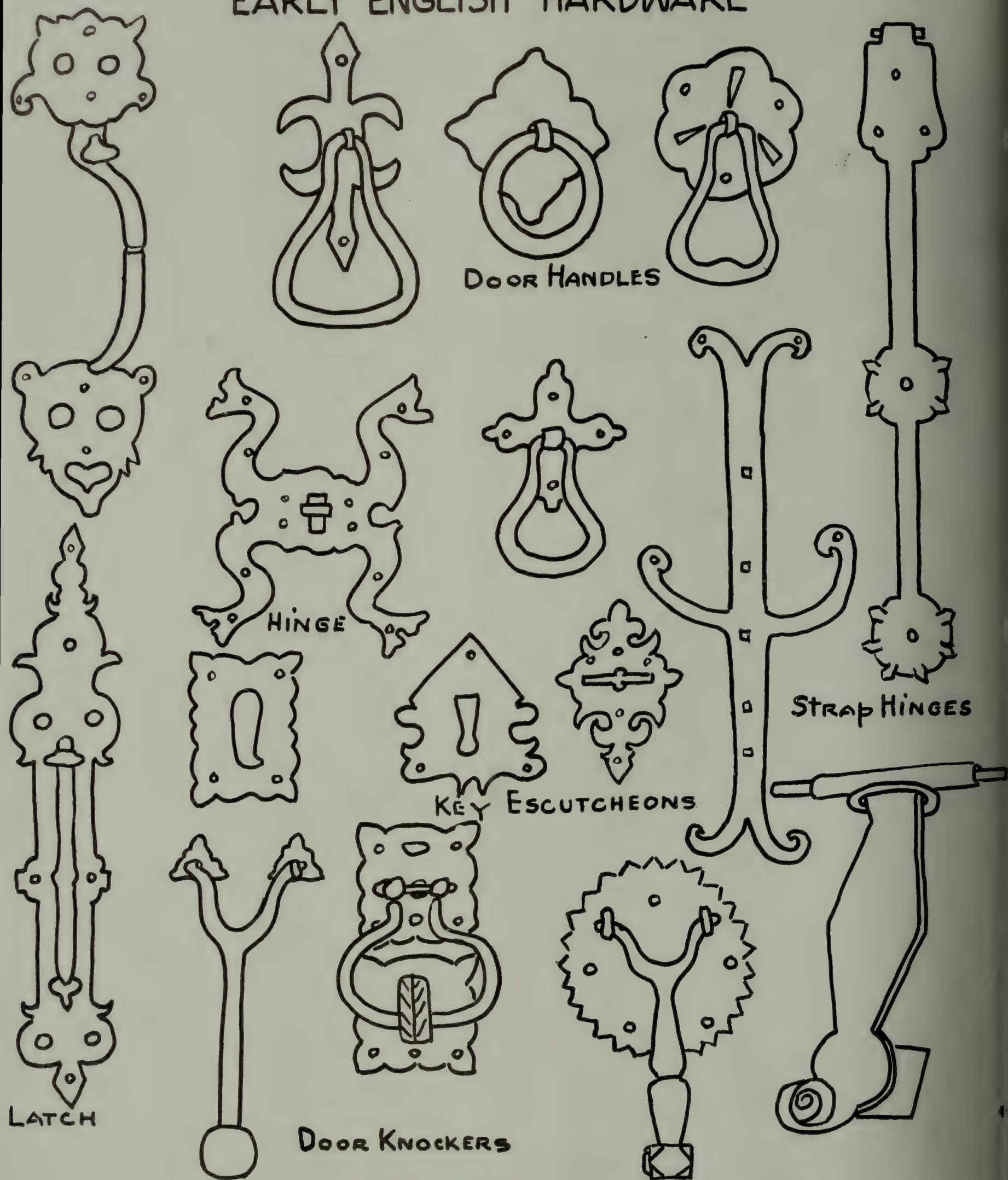
BASEMENT PLAN



SECOND FLOOR PLAN



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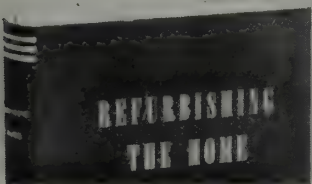
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NOW that chilly Fall days are here more and more attention will be focused on our fire-places. The Russian Brass Antique Shop, one of the oldest antique shops in New York, is showing charmingly simple, but none the less impressive, antique brass andirons. The design is tall and slender with turned ends in brilliant brass or copper. From the Russian Brass Antique Shop, 99 Allen Street.



CHOOSE your part and play-act to your heart's content. These fascinating "Magic Mirrors" may be painted to order in such styles as Marie Antoinette, a Gibson Girl, Beau Brummel, a Chinese Girl (illustrated) or whatever you wish. Portraits are painted on the back except for the face, which is left clear mirror, where you may look and see your own features reflected amidst the regalia of your favorite hero or heroine. Gay mirror studies may be designed for any period room or to harmonize with any color scheme. From Miriam Stevenson, 400 East 57th Street.





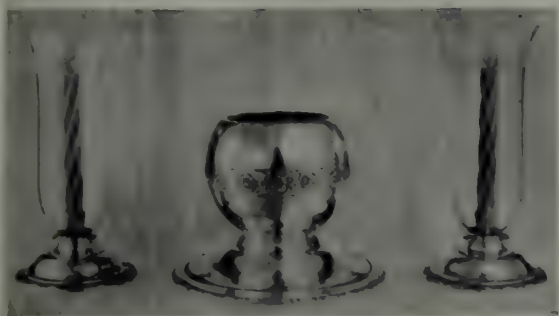
# TALKING SHOP



FOR those who have found the search for an attractive and convenient table ice jug both long and difficult, we show the jugs illustrated at the left. The simple lines and pleasing proportions of these jugs would lend a pleasant and decorative note to any modern table. The shining round jug is silver-plated with a black wooden handle. The center jug is white copper chromed with white composition bands at the top and base. The jug at the right is made of chromium with a black composition base and top. From Lewis and Conger, 1154 Sixth Avenue.



THERE will be no chance of exploding embers falling outside the hearthstone when this fine-meshed fire screen is used. Beautifully and simply designed with four steel wire mesh panels bound in broad bands of brass. 30" high. Price \$7.50. From L. W. Trachtenberg, 31 Allen Street.



THE current emphasis on shaded candleholders is well justified when they are as beautiful as those illustrated on the left. The pedestals are of silver, the shades of hurricane glass. \$63.00 a pair. The center piece, a jardiniere and plateau, are also of silver. The Royal Windsor pattern is used on all three pieces. The combination of jardiniere and plateau is priced at \$120.00. From the Towle Manufacturing Company, 20 West 47th Street.

A DUET in beige. A much modified tuxedo couch covered in the intriguing new beige and green Angel Skin, blonde wood legs. \$195.00 complete.



Sheraton chair covered in beige satin of quilted diamond design, \$75.00 complete. The simple lines of the chair and couch and the exquisite, delicate colors are an unusually attractive combination. From Louise Tiffany Taylor, Ltd., 758 Madison Avenue. E.A.M.



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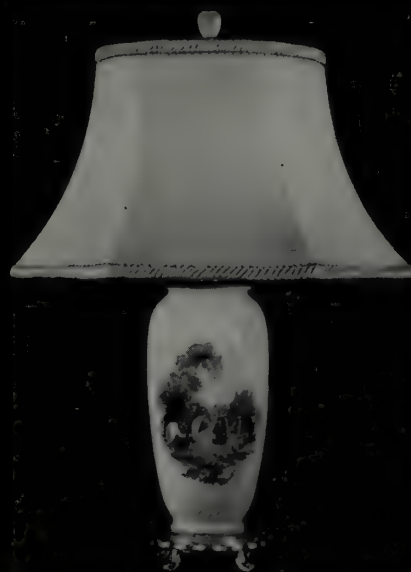


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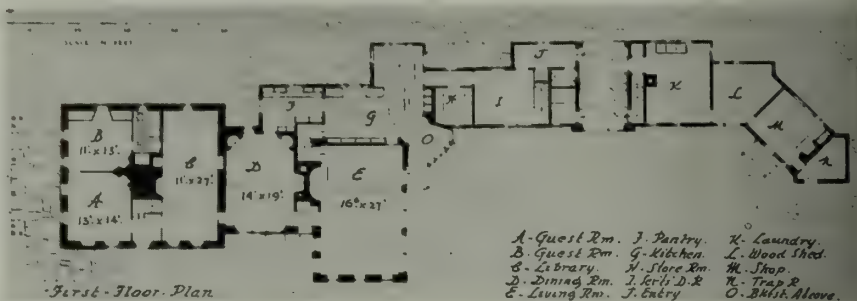
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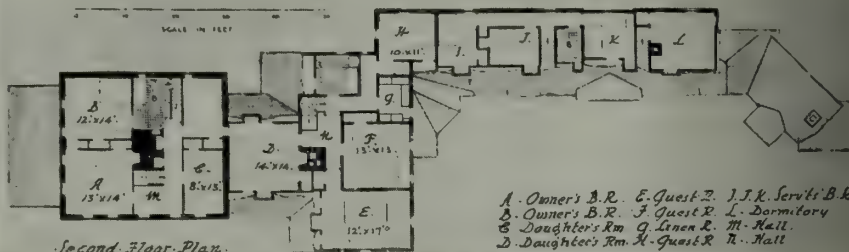
## Growth of the "Connecticut Colonial"

(Continued from page 9)



First-Floor Plan

A-Guest Rm. J-Pantry. K-Laundry.  
B-Guest Rm. G-Kitchen. L-Wood Shed.  
C-Library. H-Store Rm. M-Shop.  
D-Dining Rm. I-Serv's B.R. N-Trap R.  
E-Living Rm. F-Entry. O-Bkfst Alcove.



Second-Floor Plan

A-Owner's B.R. E-Guest R. J.J.K. Serv's B.R.  
B-Owner's B.R. F-Guest R. L-Dormitory  
C-Daughter's Rm. G-Linen C. M-Hall.  
D-Daughter's Rm. H-Guest R. N-Hall

### FIRST and second floor plan.

the second daughter, two more guest rooms, and a bath.

An unusual feature of this part of the plan is the separation achieved between guests' and family quarters. The stairway in the original part of the house rises from a small hallway adjoining the library, serving all of the family rooms which are grouped together on the second floor. A new stairway, rising from the living room, provides separate access to the second floor guest rooms.

At the rear of the house, behind the living and dining rooms, the new addition is occupied by a large pantry and kitchen, and the new wing by a breakfast alcove, store room, servants' dining room, passage, laundry, woodshed, shop, and trap room in the order named. On the second floor of this wing are a fifth guest room, three servants' bedrooms, a servants' bath, and a dormitory—reached by a separate stair—for the use of overflow guests.

Throughout the house in both old and new portions, great care has been taken to achieve authentic Colonial detail; the living room fireplace, for example, is an exact replica of that in the Hart house at Ipswich, Mass., built in 1640, and flooring materials, wall finishes, and hardware throughout have been expertly chosen. On the second floor of the older portion, the "dragon beams" have been preserved. These extend from the central chimney to the corners of the house and are so called because beams of this type were once allowed to project through the walls and were carved with

dragons' heads. Also retained are the "summer beams", those running through the middle of the house and supported by the chimney on the first floor.

Furnishings, too, have been tastefully selected with an eye to authenticity. Especially delightful are the landscape papers used in many of the rooms, the dining room with its rare old Connecticut dresser and ten-foot trestle table with one piece teakwood top, and the crane with its original trammel iron and kettle in the living room. Indeed, one is tempted to believe that could Farmer Sackett return to his Connecticut farmstead tomorrow, he would find little that was strange or out of place in the great changes which have been made.

### A "FRAME UP" IN ART (Continued from page 31)

To have a group which embraced a picture by each of these men would be the beginning of a very fine collection in black and white.

Some of the palest and the plainest of these black and white studies are framed quite glowingly—some in chromium, others in bakelite, modern ones in perforated tin, more traditional ones, if they are placed against white walls, carry narrow frames of Chinese red lacquer or Japanese frames of waxed ebony. The frames somewhat meet the demand of the room as to style and color. The Modern room usually carries a rather wide frame, and often the most startling color note of the decoration starts in the boundary line of an etching or lithograph.



## THE AMERICAN TRADITION IN A BEVERLY HILLS HOME

(Continued from page 12)

on two sides, looking out on evergreen landscapes—with its mulberry curtains, fine furniture, old portraits, and priceless antique silver and china, brought forth "on occasion."

On the second floor, running the length of the house is a many-windowed gallery, it might be called the memory gallery, since the paintings hung here were mostly gifts, many of them painted before the artists became famous.

Miss Crews' suite opens off this gallery. It consists of a sitting room, bedroom, dressing room and bath, a charming apartment with deep-piled carpets, sparkling taffeta curtains, rare prints and the best of old furniture.

The Directoire sofa in the sitting room, flanking the fireplace, is a copy of the one on which Madame Recamier posed for David and which has been reproduced so often in so many mediums.

The bedroom has some particularly choice pieces—the bed with the carved shell on the headboard, the Queen Anne mirrors—unusual small tables—and bell cords that actually ring bells.

The guest room is furnished with curly maple—brought from the east. It has the patina of satin. The table de toilette of ashes of roses Lyons taffeta is a concession to Modernism in this Early American room, but so skilfully designed as to be perfectly consistent. One should be a grateful guest in this truly charming room.

All and all it would seem that Miss Crews must receive appreciable dividends on the time, effort and money expended in developing her New England home in Hollywood.

## "WINDOW VIEWS" WHICH REACH OVER LAND AND OCEAN

(Continued from page 19)

fixtures of the house fit in admirably with the feeling of the architecture—plain, simple and efficient. The dominant notes are battleship linoleum in egg-plant color; silver-gray, treated, birch wood wall-panels; and high polish, chromium fixtures. The net of this combination is a light, unobtrusive background for the two final elements of the house—the furniture and the view. The view here, as everywhere, is the focal point of the decoration.

The furniture is generally dark in color, to contrast with the light tone of the walls and the chromium fixtures, and modern in design. Where the pieces are placed near the windows the tones of the draperies lighten to natural grays and browns, harmonizing with the neutral colors of the curtains and the unpainted Venetian blinds.

In keeping with the general desire for a sense of free space much of the furniture is built into the walls of the rooms while the central spaces are generally left relatively free and unencumbered save here and there a small and low table.

An ingenious note, which looks as though it was the contribution of the owner rather than of the designer, is the sparing yet very telling use of white. The dining table in the breakfast alcove is dead white, surrounded by chairs of natural wood color. White also are the tops of the two or three occasional tables, of a few scattered pieces of porcelain and statuary and some of the commendably simple light brackets on the walls. A final and interesting note of informality is afforded the décor by the use of a great many potted cactuses and geraniums, placed in straight rows down the length of the window ledges.

In terms of the family it serves, the plan could not be better. The problem was the housing of two adults and their two sons, aged 11 and 13. The layout of the bedrooms affords a spare room at a pinch and gives the parents a living room of their own in which to retire for peace and quiet when needed.



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### EARLY DERBY PORCE- LAIN FIGURES

(Continued from page 15)

in the Royal Saxon factory at Meissen near Dresden, which agrees with the figures "after the finest Dresden models" mentioned in the early advertisements. A characteristic feature is the appearance under the base of three or four unglazed patches, the marks of the clay pads on which the figures rested in the kiln; this feature is neither peculiar to Derby nor constant, but it is of very frequent occurrence and combines with the distinctive coloring—the pink and green of the earlier and discolored turquoise of the later figures—to provide a very useful clue for the identification of early Derby porcelain.

It will be seen that these early Derby porcelain figures represent work of a high order, and it is indeed gratifying that after so many years of their masquerading as Chelsea products credit for their manufacture should at last be given to Derby. The later history of the factory has long been known in detail. The Derby-Chelsea period, from 1770 to 1784, saw the introduction of biscuit porcelain and produced admirable figure-sculpture in biscuit and glazed bodies, but these works have been familiar for what they are for many years. Later Derby figures are less interesting, and some are positively nauseating. Porcelain figures are essentially a creation of the Eighteenth century, and indeed they are one of the most charming manifestations of the spirit of the age.

In contrast with Chelsea figures, the work of Derby of this period is almost invariably unmarked, and such rare marked pieces as have been identified show that there was never a recognised factory mark, such as we find at Bow and Chelsea. Still, by studying the collections at the Victoria and Albert Museum, which have recently been rearranged in the light of the new evidence, it is very easily possible to arrive at a perception of the more salient Derby characteristics. This should aid in the identification of many pieces at home, for most English houses possess one or more examples of "old Chelsea" figures, and by far the majority of these were really made at Derby. For although

we have little enough documentary evidence relating to the early production of porcelain in England, it appears likely that the output of Derby at this period was considerably greater than either that of Chelsea or Bow, and there is no reason to deplore the fact that one's possessions were made in a factory that created work of such merit as the pieces illustrating this article.

### ANTIQUES FOR THE HOME

(Continued from page 5)

—and this pair of chairs—chaise longues, what you will—inspires the hope that he will continue and do more of the same.

In case everyone doesn't know—I didn't—that pin-ball games were popular at least one hundred and fifty years ago, Cassard-Romano can produce a game table that proves it. Underneath the elaborate inlaid top and the chess board and a board for some unidentifiable, long forgotten game, and a slide drawn out from the right hand corner, is a trough becoming a tunnel all around the table and below it all a well for the pin-ball space. As a living-room table, or when not in use, the handsome top fits back in place. The piece is from Florence, made of walnut, with a great deal of inlay and marquetry of teak and beechwood, and is in very fine condition.

The Chippendale gallery silver table from Ginsburg & Levy is of the high standard one expects from these dealers. Tables of this type are in general called "silver tables," so named when the gentry used silver tea sets, around 1760.

The Spode tea service arranged on this example, for the purposes of illustration, is quite as appropriate as silver and the gallery, it seems to me, is thereby put to a very real use by preventing any possible damage to the fragile china.

The serpentine sides are unusual, and very graceful, while the sturdy legs act as counterpoise to the fine delicacy of the pierced gallery.

This table, incidentally, was until recently part of the estate of the late Samuel Insull.



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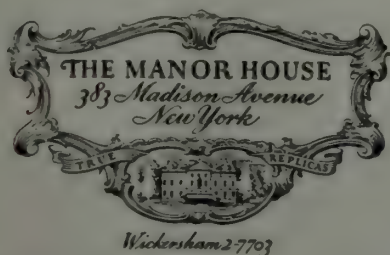
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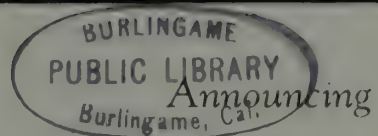
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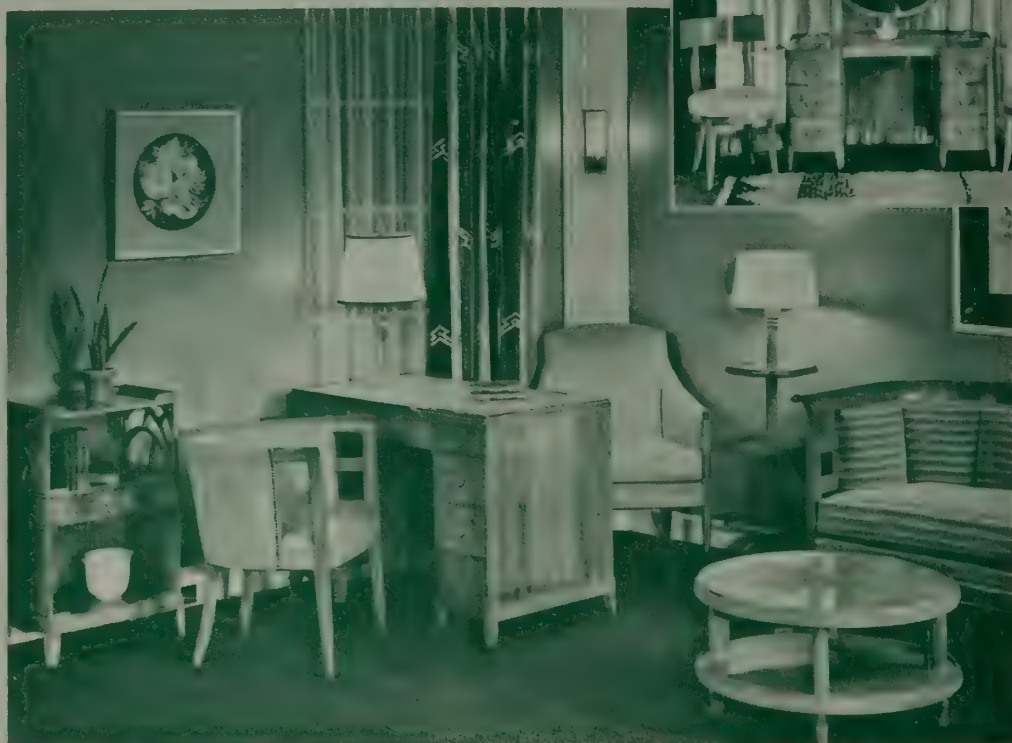
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XLVIII

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THIS window gathers in the beauty of outdoors. It is in the living room of the Struthers Burt home in North Carolina. The window itself is beautifully designed and the decorative treatment is very simple.



## PREFACE TO WRITING

"Hibernia", The Struthers Burt Home in Southern Pines  
Looks Out Forty Miles to Deep River

By DOUGLAS NEWCOMB

INEVITABLY a house takes on the personality of its owners. By what mysterious alchemy a collection of building materials becomes a subtle but instantly recognizable embodiment of the character of its occupants would be difficult to describe, and certainly the process has never been satisfactorily analyzed. For anyone interested in the character of houses "Hibernia" is an excellent case in point.

This urbane and comfortable North Carolina residence is a gracious old house; with a garden of friendly beauty; for the past ten years it has been the home of Mr. and Mrs. Struthers Burt. The author of "The Diary of a Dude Wrangler," "Festival," and "The Other Side" is so well known that any introduction seems superfluous; and the same is true of Katherine Newlin Burt, author of "The Branding Iron," "Hidden Creek" and other books. Yet it might be of interest to note that Mr. Burt began his writing

career on a Philadelphia newspaper before he entered Princeton and that it was continued in college on the Princeton "Tiger" and with the writing of two Triangle Club plays. After leaving Princeton he entered Oxford University, but did not stay for his degree as he was called back to take a job as instructor in English at Princeton. Later he served in the World War, in the American Air Service. Meanwhile, hunting antelope one summer in western Wyoming, Burt saw the Jackson's Hole country, fell in love with it, and bought a partnership in a ranch. Mr. and Mrs. Burt are Wyoming citizens, but, with the exception of last year, they have spent the past ten winters at "Hibernia." To anyone familiar with the magnificent Jackson Hole country, there could be no greater compliment to the community and surroundings of Southern Pines.

REMODELED front façade of "Hibernia," the interesting home of Mr. and Mrs. Burt.

Ernest Graham, Photographer







THIS fine old Federal entrance, upper left, brings in light enough to reveal the interesting stairway, the polished floor, paneled walls and rag rugs. Left, a warm homelike detail of the living room with a carved fireplace closed in with pine pilasters. There are old pine shutters at the windows.



which has grown ever more interesting and more livable.

One's first, and quite accurate reaction, on seeing this generous and well-placed residence is "What a charming home!" The gracious porch, the long low lines, the glorious pines which emphasize the horizontal design of the composition, the masses of wisteria, azalea and cherokee roses—all these add up to an unforgettable impression of

ordered loveliness and livability. Yet after the first glance a critical attitude asserts itself, and points out the lack of any preconceived scheme of stylistic design. There are the mixed interior treatments, the casual use of a shed dormer in one place and gable dormers in others, the mixture of stucco and clapboards, the light iron railing over a fairly monumental porch. Clearly this is no house for the books on architectural history; here one will search in vain for the classic beauty of Monticello, the austere hospitality of Westover, or the rhythmic perfection of Williamsburg. Nevertheless, the first impression is correct,

In the Southern Pine district there is a variety of opportunity for interesting living. If you are tired from writing a story or magazine article you can play golf or ride or hunt, or just wander out through the most wonderful country. The house is situated on a sandy plateau in the long-leaf pine region and a more delightful atmosphere could hardly be imagined. Although it is considered a watering place for northern people, nevertheless the life there is quiet and well-ordered. All these things may have lured the Struthers Burts to Southern Pines, or it may have been just the sight of the old house there that they found so alluring and





THE living room is one of the most charming parts of the entire house. The walls are old pine panels taken from ancient buildings and fitted to the space here. At this antique desk Mr. Burt has done much of his writing.

and having looked at this house one wants to look again. There could be no better illustration of the fact that character and charm have little to do with archaeological copy-book perfection.

For the secret of this house one must look to its locality and to its background, and this Mr. Burt has given in his own words:

"It's name is 'Hibernia,' which is the name of a house of my great-grandfather's, Charles Brooke, built around 1800 and still standing near Lancaster, Pennsylvania. One of the most beautiful houses in that state, by the way.

"Myself and my wife named ours 'Hibernia,' but we did not build it. We reconstructed it, our architect being Mr. Alfred Yeomans, of Southern Pines. Some of the house is fairly old. It is situated on what is known as Weymouth Heights, just on the edge of the town of Southern Pines and my next door neighbor is James Boyd, the well-known novelist, and joint master, together with his brother Jackson Boyd, of the Moore County Hounds.

"The place consists of around thirty acres of pine trees and gardens and as it is just at the end of Weymouth Heights we have a view of forty miles or so straight up to Deep River. The first

*(Continued on page 32)*

THE garden side of the house with its dining terrace. There are some excellent examples of old boxwood in the garden at "Hibernia," a landmark of ancient dignity.







## "A CUP OF TEA, PLEASE!"

By GILES EDGERTON

THE present fad for tea drinking has brought "Swing" to the family table with its rhythmical modern design. The flowing decoration of soft coloring fits the smooth convex surface of the pottery and creates a distinctive, decorative effect.

"FIESTA," is a simply designed pottery in five brilliant colors as well as soft vellum ivory. These dashing colors combine interestingly and one tea set may embrace all the different tones. An amusing pottery for adding sparkle and gaiety to your table.

TEA is today the most universally enjoyed drink the world over. Some astounding statistics have been recently prepared about the popularity of a cup of tea. It seems that in spite of the dashing cocktail hour at least thirty-four billion cups of tea are served annually if we circle the tea drinking globe. At least ninety-six million pounds of this fragrant beverage are consumed in the United States where practically no tea is grown, although it is the second largest tea market in the world.

The botanical plant from which tea comes has been grown in every continent on the globe and is successfully produced today in twenty-three countries. Only nine nations, however, cultivate it in marketable quantities and they supply the bulk of the world's demand. India comes first in exporting tea, next Ceylon, Java, Sumatra, China, Japan, Formosa, French Indo-China and Africa. It is probably more than a hint of poverty that places China's consumption of tea as one of the smallest on record. It seems that a small portion of the tea we drink in America comes from Africa. Just how it grades with the better-known tea I have not been able to find out.

It seems that nobody knows who first became the great tea drinkers and tea testers. It is claimed that China imported her first tea from India but the earliest written records about tea are Chinese. This nation ascribes the origin of the plant to the time of a legendary emperor, Shen Nung, "The Divine Healer," who is said to have lived nearly three thousand years before Christ. A more widely







THE design for this exquisite turquoise blue tea set was an exact reproduction of old Georgian silver. The walnut tray and white and coral Swedish cloth provide a fantastic background for the clear, brilliant color of the pottery.

Courtesy Ovingt

circulated report ascribes the first reference to tea to the Book of Odes, written by Confucius, about 550 B. C. Orientalists are agreed that the character "t'u" which was said to mean tea was really written to describe a sow thistle and has nothing to do with the tea subject. Yet in 317 A. D. the subject is taken up by Liu Kun, a general of the Chin dynasty, in writing to his nephew Liu Yen, the governor of Yenchow, in the province of Shantung. The general wrote that he felt aged and depressed and wanted some real "t'u". One point upon which all science agrees is that tea had its genesis in the monsoon district of South-eastern Asia, for the wild tea plant is still to be found in the forests of Northern Siam, Eastern Burma, Yunnan, Upper Indo-China and British India.

The tea bush is a remarkably hardy plant and grows under a variety of conditions. It is limited to a latitude between Boston and Buenos Aires which includes more than one-half the habitable area of the earth.

In China, where tea cultivation originated, little change has been made in the method of production in more than five hundred years. In British India, Ceylon, Java, Sumatra and Japan where modern methods of cultivation have been applied the yield is far more abundant. Curiously enough, tea is grown from sea level up to 7,000 feet and as a rule the product from these high altitudes is superior. It is in the higher altitudes of India that some of the world's most famous teas are grown. The slopes of Darjeeling, in India, yield leaves that are unsurpassed elsewhere.

Being an evergreen, tea will grow in almost any climate where there is much moisture, and under some conditions it flourishes the year around. Ample moisture is one of the most important requirements and the best tea comes from regions where the rainfall exceeds one hundred inches a year. A lot of care is taken for its adequate production. The selected seed is put in a nursery to develop. The choicest sprouts are replanted where the bush is to grow.



It is pruned to give it its shape and high yield. If allowed to grow the tea bush develops into a tree and the leaves become coarse and unpalatable. With care, however, the life of the bush is almost unlimited and there are bushes known to be one hundred and fifty years old still bearing a high grade of leaf.

Basically, all teas are divided into three general types—black, green and oolong. These differences are due to the *method of treating the leaf after it is plucked*. Green tea is withered and heat treated almost immediately after the leaf has been picked. The leaves that are to be made into black tea are put in a dark, humidified room for several hours before firing to bring out the natural leaf juices and develop the essential oil of tea. Oolong tea represents another curing process between green and black.

Americans are predominantly partial to black teas which come principally from India, Ceylon, Java and Sumatra. Most of the Japanese and China teas are green, while oolong is developed principally in Formosa.

In addition to these three general and basic classifications, tea is graded according to the size of mesh the leaf will pass through when sifted. Only the three tenderest leaves on each twig of the tea plant are picked. The leaves go through the different processes of curing and the final separation into sizes and grades used in commerce is done by a series of oscillating sieves. In spite of the rather general impression in America that Pekoe, Orange Pekoe, etc., denote a high quality tea, the truth is that such grades refer entirely to leaf sizes and have relatively little to do with the question of quality beyond the general principle that smaller leaves are more desirable than larger, coarser leaves.

Local conditions are far more important in the matter of quality than are leaf sizes. The plantation from which it comes, the district where it was grown, the height at which the bush is located, the soil from which it sprang, the temperature, rainfall and general climate under which it was cultivated—all these are factors affecting quality.

One prime reason for the healthfulness and pleasure in a cup of tea is its almost complete digestibility. Tests have shown the average individual can drink forty or more cups of correctly prepared tea a day without any ill effects. An infusion of black tea is composed principally of tannin and tannin products, caffeine, carbohydrates, a trace of essential oil and small quantities of nitrogenous substances besides caffeine. Each one of these elements contributes something definitely recognizable and it is their presence in the ratio in which they exist that makes tea the delightful drink it is.

Probably one of the most important constituents is the caffeine which is largely responsible for the wide appeal of the beverage. It is the caffeine which provides the stimulating, pick-me-up qualities of a well-brewed cup of tea.

The characteristic pungency or astringency of the tea liquor and the coloring of the infusion are the result of the tannin. An average cup contains about three-quarters of a grain of caffeine and about two grains of tannin. The medical dose of caffeine, according to the British Pharmaceutical Codex, is one to five grains and of tannin is five to ten grains. It can be seen, therefore, that these two important properties of tea are present in just enough quantity to contribute pleasantly to the beverage, yet in an amount considerably smaller than the recognized medical dose.

The aroma and flavor of black tea are qualities associated with the essential oil of tea. Essential oil is a property peculiar to black tea alone and is developed during the particular curing and manufacturing process by which black tea is made from the freshly plucked leaf.

When milk is added to tea, the tannin is fixed by the casein in the milk. Sugar merely sweetens the beverage and, of course, adds to its food value. Milk removes practically all the astringency of tea. When the beverage with milk

and sugar added is drunk, the sugar is absorbed as ordinary food in the stomach and the ingestion of caffeine begins.

No prepared beverage can equal tea in economy. A high quality, black tea will yield from 150 to 200 cups of strong tea to the pound. Thus at a price of even a dollar a pound, a relatively high price, the cost to the consumer is from one-half to two-thirds of a cent a cup. At fifty cents a pound for which many good teas may be purchased, the cost is from one-quarter to one-third of a cent a cup.

The woman who will have the patience to learn the few simple rules for correct brewing will find that her enjoyment in a cup of tea will more than repay her for the extra care.

The following fundamentals in tea making should be rigorously observed:

Buy the highest grade of tea suited to your tastes and the locality where you intend to use it. Use freshly drawn cold water from the tap or faucet, and bring it to a bubbling boil. Allow one rounded standard teaspoonful of tea for each cup of tea required then pour freshly boiling water over the tea leaves in a pre-heated earthenware, porcelain or glass pot and let them steep for five minutes. Pour off the liquor into another heated china vessel and never use the leaves a second time. Keep the beverage hot. If sugar or milk or cream are used, put them in the cup in this order before the tea is poured.

For brewing tea in cups with individual tea bags, observe the following rules.

Place the bag in a warmed cup. Fill the cup with freshly and furiously boiling water and allow the leaves to steep from five to six minutes. Then remove the tea bag from the cup. For pot service allow one tea bag for every two or three cups.

Most Americans are inclined to drink tea with their eyes—that is they judge the strength by the color. Actually a deep color does not denote excessively strong tea. It takes approximately three minutes for the theine, or caffeine, to be drawn from the leaf. Although the infusion may have color and stimulating qualities at this point, it is a comparatively flat drink.

Almost any *clean* pot that is normally used to boil water may be used to prepare water for tea. The pot in which the beverage is to be made or served, however, should be more carefully chosen.

Earthenware, China, porcelain or glass pots are preferable for this purpose. Aluminum, and pewter if clean, are permissible. Silver teapots are much used but it is essential that they should be thoroughly cleaned and not have any residue or polishing compound either inside or out.

The lining of earthenware pots should be examined for cracks or chips which are difficult to clean and will affect the taste of the tea if not thoroughly cleansed.

The impression among some people that tea is exclusively a convalescent or a distinctly feminine beverage is flatly contradicted by the facts.

It has long been a favored beverage at athletic training tables and is widely used by coaches in the diet of the athletes in their charge. The procedure at Nôtre Dame University, famed for its athletic prowess, is duplicated at many other universities. Here the athletes are permitted to have all the tea they wish with their meals. On the day of a contest, the team is fed a hearty breakfast consisting of meat, vegetables and tea and at eleven o'clock are again given all the strong tea and toast they wish. No more food is taken until after the game. Colleges generally are showing a remarkable increase in tea consumption among the student body, the rate at Nôtre Dame being about ten per cent increase annually in tea drinking. Explorers, both in the tropics and in the arctic, have regularly relied on tea as a favorite beverage for its energizing, stimulating properties, while armies campaigning under difficult conditions have long known the desirability of drinking tea.



A WHITEFRIAR glass bowl in sapphire blue. The rich color is dramatically accentuated by the different thicknesses of the glass. Measures 5-5/16" in diameter and its lines are particularly graceful.

Import, Ltd.



James Powell & Sons (Whitefriars)

## THE GLASS BLOWERS OF WHITEFRIARS

JUST outside of London there is a factory where glass is blown in very much the same way as it was three or four thousand years before Christ. Whitefriars, the trade name for the James Powell of London glassworks, has been in existence for more than two and a half centuries—centuries that witnessed the Great Fire of London which destroyed the first workshop, saw the growing renown of the concern, but during which the original methods of making fine hand-blown glass have remained unchanged.

It was on February 23, 1669, that Samuel Pepys, to celebrate his birthday, went to the Duke of York's Playhouse in London Town, and there



WHITEFRIAR glass ink bottle and paper weight in matching designs, both of a clear crystal with Victorian flower clusters blown within the heavy glass. The flowers are in brilliant green, pink, blue, deep rose, cream and white.

HERE are three pieces of a richly moulded glass. In the foreground is a heavy optic glass bowl in sapphire blue. At the right a sapphire optic vase and between them an emerald bubble vase. This glass comes in optic, swirl, bubble and lacy patterns and the range of colors includes sea-green, sapphire, amber, crystal and emerald.



to his great annoyance, finding the play begun, went homeward to the Glass House, and there showed my cousins the making of glass and had several things made with great content; and among others, I had one or two singing glasses made, which make an echo to the voice, the first that ever I saw; but so thin, that the very breath broke one or two of them." He referred to the Whitefriars Works which are flourishing today.

Since then Whitefriar's glassworks have expanded and now the firm occupies a structure, spacious it is true, but which resembles those described in sixteenth and seventeenth century treatises on glass-blowing. There is much of romantic interest in the making of this particular glass for while the method utilized is strictly practical, it is still substantially that of the ancient processes. There is a furnace on the ground floor that is now in its third year of burning at the same steady temperature; in a cool room on the same floor the fireclay powder from Stonebridge and Yorkshire is trodden down by bare feet to make the right consistency because no mechanical method has proved as successful in squeezing out the air and moisture; in a great barn-like room where the actual glass is blown, men are grouped around fires and each center is called a "chair" in which the glassblower sits; even the great barrels of "cullet" that stand waiting to be mixed with the "Batch" are interesting to the eye—pleasing in contour they are filled with small pieces of broken glass of every shape and color.

The finest English glass, which in the eighteenth century was the envy of all Europe, is flint glass. Its ingredients are sand, red lead, potash and saltpeter, with smaller quantities of borax and arsenic. The sand used in the Whitefriars glass is powder-fine and almost silver in color. Only sand from the Forest of Fontainebleu is used, just as it has been for generations. Almost pure silica, the percentage of Fontainebleu sand has never varied for hundreds of years. At first the most special product of the Whitefriars works, we find the following advertisement devoted entirely to flint. It appeared in the first volume of the *Tatler* in 1710:

"At the Flint Glass House in White-Friars near the Temple are made and sold by Wholesale and Retail, all sorts of Decanthers, Drinking Glasses, Crewitts, etc., or glasses made to any pattern of the best Flint, as also all sorts of common Drinking Glasses and other things made in ordinary Flint Glass at reasonable rates."

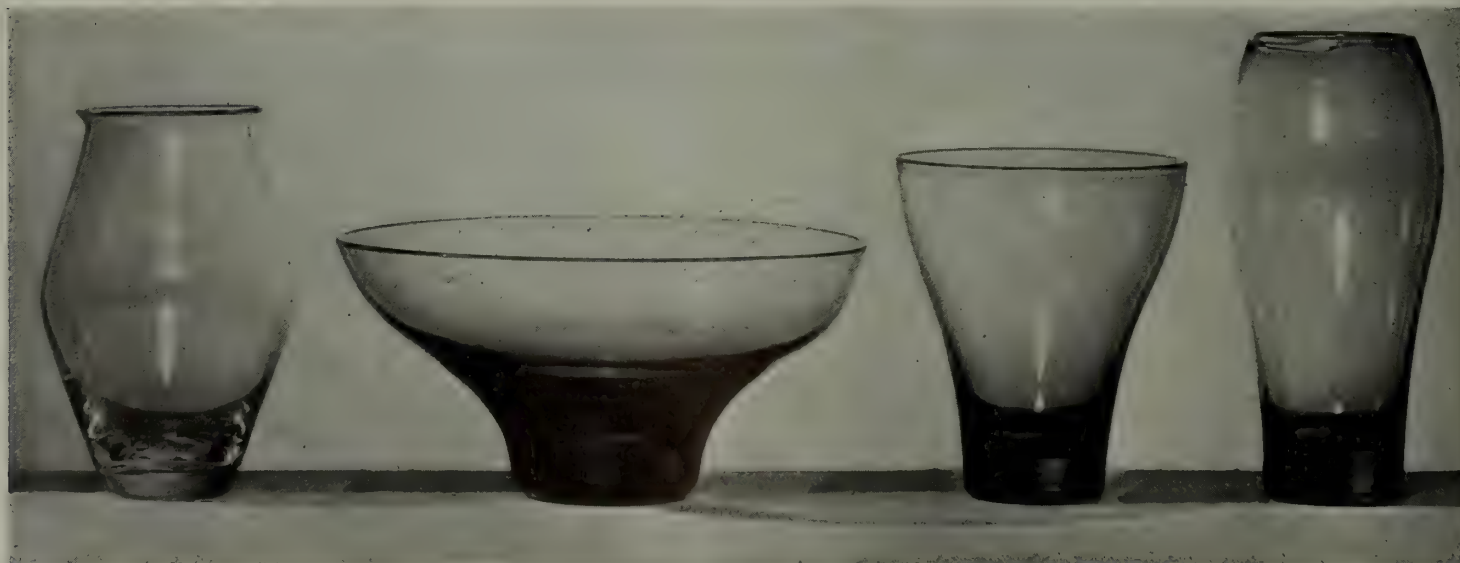
The method of glass blowing and the manipulation of the "metal" as the molten glass is termed, is a craft involving the subtlest feeling for form and necessitates much nicety of handling. Glass comes out of the furnace red hot, like iron, and from the moment it is out of the "pot" it is constantly cooling and changing the degree of its ductility. The glass blower cannot mould it with his hands; he must shape it with his breath, with the swing of his arm, with the roll of the "chair," or on the "marver" with "the tool," a shear-like instrument made of steel. There is perhaps no other craft which requires so much skill of body and judgment of eye—especially in the blowing of fragile shapes in complicated designs.

These vases, bowls, candlesticks, inkwells and over-sized ashtrays make accessories truly distinctive in character, for each piece of this fine glass is rich in personality and inspiration. The range of colors takes in sea-green, sapphire, emerald, golden amber, and includes a design which is "lacy" in pattern and resembles a modern and sophisticated version of the old milk glass. In addition to its magnificent spectrum of colors, this glass may be obtained in optic, swirl, bubble and the lacy textures.

One of the most unique pieces is a sea-green "swirl" vase, done in delicately harmonizing shades of two colors: sea-green and sapphire. Clear blue spirals winding up around the transparent green of this ideal receptacle for cut flowers, accentuate its graceful proportions. It rings with beautiful resonance when tapped, thus showing the faultless blowing of its shell.

In the manufacture of glass of beautiful color and quality, such as that used for stained-glass windows, Whitefriars have made the most striking advance. All the great artists of the Arts and Crafts movement have contributed designs, among them Rossetti, Ford Madox Brown, Burne Jones, William Morris and de Morgan. One of the most notable examples of the work of this firm is the huge window in St. Thomas' Church, New York, one of the finest pieces of stained glass in the Gothic style that has been done in our day.

Undaunted by the evolution of mass production which has caused most of the old glass houses to concentrate on machine-moulded glass, Whitefriars still continues to produce only blown glass, for which they enjoy an international reputation, based not only on the quality of the "flint" but on the beauty of the designs. At the Paris Exhibition of Decorative Arts they were awarded the gold medal.







A POWDER table effectively contrived by a combination of a Queen Anne walnut lowboy and a panel mirror on the wall above. Courtesy Ginsburg & Levy.

## CONVERTING DESKS AND LOWBOYS INTO DRESSING TABLES

By EDWARD WENHAM

MUCH of the information which writers acquire concerning the use of antique furniture is gained during our travels; and many of the suggestions we are able to embody in our stories are derived from quite unusual places. This, for instance, is being written on board a liner passing along the Mediterranean. Perhaps the cabin of a ship is the last place from which one might expect to gain anything of value in the matter of interior decoration; but the dressing table in this particular room not only appeals as a very charming piece of furniture but also recalls those romantic days when similar small tables were in everyday use in different rooms of fashionable houses.

Time was, when powdered wigs and patches were the vogue, that small cabinets equipped with a dressing table were more or less a part of the great drawing rooms. And to these cabinets the ladies were wont modestly to retire and add little improvements to Nature. The dressing tables that were evolved especially for the powder cabinets were similar to the one in this ship's cabin and on which the typewriter is at present resting.

When closed, it is a delicate desk with a plain mahogany top, seemingly fitted with three drawers on square tapered legs. Obviously it is a copy of an original. The conveni-

ence of such a table is evident for while it may serve as a dressing table with a center and two wing mirrors, these are so arranged that the center glass can be concealed in the long drawer and those on either side are hinged to fold flat and to disappear under the top which is made

A SOFA table with a suitable mirror used as a dressing table and flanked by a pair of Hepplewhite chairs. Courtesy Old English Galleries.







**L**ATE eighteenth-century English dressing table with mirror, the surfaces decorated with bouquets and classic motifs. Courtesy Schmitt Bros.

to lift. Further, each of the side drawers is fitted with small compartments for the various toilet articles, yet when closed, as we have said, all that is seen is an attractive writing table.

Such, however, is but one of the many ingeniously disguised dressing tables produced by the French and English designers of the eighteenth century. And from the many examples that are brought from Europe to America yearly, it is evident that these tables invariably sought to conceal their real purpose of carrying all the requisites for a dressing table. With one type, which may generally be found in any prominent antique shop, the top is made in two sections; the sections being hinged so that when lifted they serve as convenient trays on either side. Then underneath the top is a mirror fitted with a hinged adjustable bracket and small box-like recesses, each with a cover, for the various bottles and jars.

This type of table varies somewhat in height, the lower part usually having a series of larger drawers; and the fact that they were intended for use in rooms other than bedrooms is obvious from their remarkable decorative qualities. The drawer fronts are generally veneered with beautiful crotch or other figured panels often framed by narrow cross-banding and inlay. Occasionally, when of the Chippendale period the legs are square and carved in the style known as Chinese Chippendale and sometimes the panels are covered with silk; doubtless to suggest a work table.



**A** CHIPPENDALE sofa table made into a powder table, combined with a small shield-shaped Chippendale mirror, appropriate for any rich Traditional room. Courtesy Old English Galleries.

We recently stayed with some friends in Suffolk, England, and it is our hope one day to furnish a bedroom in our humble home along the same lines as the one we occupied in that Suffolk home. The great appeal of that room was its suitability for a "bachelor" of either sex; in other words, the furniture was such as to appeal to a woman, yet it had those qualities which allowed it to be equally appropriate for a man's room. This aspect of a guest room is of no little importance, because however much "at home" a visitor may be, there are times when he or she may prefer to enjoy a few hours privacy.

Some few months ago, a reader wrote asking for suggestions regarding the furnishing of a room as a boudoir, but which might serve as an extra bedroom when needed. At the time, we replied offering what appeared a solution by the careful selection and arrangement of certain pieces of furniture. Now, for the benefit of our correspondent and others it might be well to describe that bedroom in Suffolk.

The chest of drawers was one of the round-front style with two small and three large drawers while at the foot of the bed was a chintz-covered box with a heavily padded top, which is the hold-all beloved of the English cottage home. Then, too, the two small chairs had the interesting gridiron backs typical of East Anglia, while the one upholstered chair was of the low-back "tub" type. The other pieces of furniture were a tall cheval mirror, rarely seen in American homes, because it is the custom nowadays to fit a full-sized mirror plate at the back of a door; and a sofa table with shield-shaped mirror having the small drawers or jewel tills below, to serve as a dressing table.

Strictly speaking, the charm of the room and its adaptability for a guest of either sex was due to the inclusion of the sofa table. Because this table with the shield-shaped mirror immediately became an admirable dressing table for a woman; and by lifting the mirror from the table to the chest of drawers, the latter was at once a dressing bureau for a man while the sofa table transformed itself into a convenient writing table. And the fact that these tables have a wide, hinged flap at each end allows for additional space, while the writing materials may be placed in one of the drawers with which such tables are fitted,





**E**IGHTEENTH Century English lowboy with brass D-handles of the simpler type made by Provincial cabinet-makers. Courtesy Norman R. Adams.



**A**N American walnut lowboy with the flat cross stretcher and turned legs which appeared with these pieces when they were first introduced from Holland. Courtesy Israel Sack.

Another especially convenient dressing table, dating from the early part of the eighteenth century is known as the "knee-hole." These were doubtless originally intended as a combined dressing table and desk and in modern homes are one of the many attractive pieces of furniture first made in the reign of Queen Anne. This style is, as a rule, about two feet six inches wide and one foot six inches deep; one long drawer is fitted immediately below the top and in each of the pedestals on either side of the knee-hole, there are three other drawers of varying depths while the back of the recess forms a shallow cupboard inclosed by a panel door. The convenience of such a piece of furniture is obvious and those belonging to the walnut period are unusually decorative. This latter because the drawer fronts and the panel of the cupboard door are invariably veneered with burl or crotch wood, either of which is a picture in various soft tones of brown. Also the handles and plates being of brass add further to the simple ornamentation.

Mention of the brass handles reminds us that we have so far made no reference to those tables known as lowboys which were more popular in American homes of the later eighteenth century than any others; incidentally, too, they have assumed considerable importance in the treatment of present-day schemes of decoration. How can it be denied that they offer a wider range of possibilities in different rooms of modern homes than the lighter dressing tables such as have been described in a foregoing paragraph. Admittedly, some of the earlier types with the quite deep aprons have a somewhat too small opening to accommodate the knees comfortably; but, in the main, all the lowboys whether of English or American origin are particularly adaptable in modern rooms.

In bedrooms, it is now the practice to fasten a mirror on the wall immediately above the lowboy; thus leaving the entire top free and allowing the table to be used as a dressing table or as a writing desk. And as every lowboy is fitted with generous sized drawers, there is ample room for both toilet accessories and for writing materials; or when the table is not in use, a vase of flowers or some suitable ornament may be placed on the top offering a center of decorative color.

This use of lowboys with wall mirrors has become increasingly popular in living rooms and, for that matter,

in halls; because one of the most effective settings can be achieved from the reflection of color on the surface of a fairly large mirror. In fact, this really results in a "picture," the beauty of which depends entirely upon the various color centers introduced into the decoration of the room, these of course, appearing framed by the wall mirror.

For example, if a lowboy is placed in a somewhat small hall with a mirror above, it may well serve to introduce a feeling of greater spaciousness; especially if the mirror can be hung so as to reflect direct light. And here again, it is always advisable to use appropriate ornaments and flowers on the top of the table, as these, being reflected in the mirror, add further to the suggestion of greater space. One important point which must be kept in view when furnishing a hall or other small room is to avoid pieces of furniture which rise above the level of the eye, as such tend to "crowd" an interior.

To those interested in the traditions of our early American furniture styles the lowboys are among the several pieces giving evidence of the refining influences introduced from the older countries after the opening of the eighteenth century. There is every likelihood (*Continued on page 37*)

**A** WALNUT lowboy with the cabriole legs and claw-feet of the kind so popular in the eighteenth century. Courtesy Lans.





# A FRENCH COUNTRY HOME IN OHIO

BY JOHN MARSMAN



BECHT & WILHELM, ARCHITECTS

JULES KARTENHORST, LANDSCAPE ARCHITECT

A SURPRISING bit of Normandy architecture to be found in Canton, Ohio, the home of Mr. R. W. Schlach. The walls are of brick painted white with gray-blue trim and the roof is slate.

IN retrospect, those old stone houses with tall clipped trees, smooth hills and valleys parqu岸ted with yellow grain, various blends of greenery, and soft gray horizons, which make up one's blurred composite picture of the French countryside, were often exciting.

Do you remember that funny house at the end of a twisted street, a narrow, Medieval-seeming, stilted gray street, in Vitre? The roof at the side came tilting down almost to the ground by low piles of hay. The dormers had something a trifle different about them. They were just right somehow. We should have photographed them then and there. The uneven, slightly crazy spacing of the windows on the street façade had most likely been guided by some subtle law of nature, for they too were just right. The entrance, you may recall, was a wide arch, open, framing such an inspired picture of domestic courtyard in a slanting beam of sunlight, that it was like one of those moments of which one says, "I hope to remember this." There was in it an impression of a weathered wooden gallery at the second floor, a ladder or simple staircase, quite a lot of hay about, a sleepy dog and a huge, two-

wheeled horsecart, faded blue, that for color, in that picture, couldn't have been improved on by a master stage designer.

It seemed all happily accidental, that house, though it certainly was solid and enduring. It probably was ancient. The happily accidental occurs so repetitiously, indeed, in old French houses that one wonders whether it is not masterly design behind it all, instead. In any case, one does well to photograph, right and left, especially if he is going to build himself a house some day. For there are ideas that will accommodate themselves not only to Ameri-

MARSH & ROBINSON, DECORATORS, A

THE living room, very old-world in effect with walls of white and gold, softened with a misty, smoke-green tone. The mantel is of levant marble. The general effect of the interior is eighteenth century with some rare antique pieces.





can versions of French provincial houses but also to other styles of houses as well. One finds a handsome though modest-sized old manor house in its little park, or an entrancing farm house with its barn and out-buildings all surrounded by trees, or a whole row of village houses, leaning one against the other for support. There is so much in them that is good: dormers (one could make a fine collection of dormers alone), doorways, chimneys, roofs, cornices, façades, balconies, balustrades.

Those old houses have mellowed. They are not rigid, in spite of occasional formality in their arrangement. Their outlines are soft, and their uniform gray aspect blurred with green is at peace with land and sky.

There are plenty of places here in this country that would be grateful for such architecture. It is sympathetic to our scene. Adaptation can adjust differences and surmount discrepancies, should they occur, due to climate, light and purpose.

The photograph of the recently constructed (*Continued on page 36*)

A SERIES of gay panels in French outdoor scenes decorate the walls of the dining room. The carpet is pomegranate color and the draperies emerald green antique taffeta.

THE second view of the living room with its fine Aubusson rug and antique French mantel. The love seat near the fireplace is backed by an eighteenth century screen.







A SMALL bowl, of great imaginative scope, created in opalescent or oxidized silver with a pear design on the inner surface.

HAND-WROUGHT, highly stylized fruit forms designed in antique gold, antique silver, verde antique, English brass, statuary bronze, with compartments for various inserts of utilitarian purpose; equipped with polished crystal salt and pepper jars, or a two and one-half ounce condiment jar of cut and polished crystal, or a round crystal inkwell—at the right.

All metal work shown here designed and created by Oscar Bach for Bach Products, Inc.

## CELLINI WAS HIS MASTER

By ANNE GARTH

OSCAR BACH, the internationally known metal designer, started his artistic career in Breslau, at the age of four; that was forty-six years ago. His uncle, Jacques Bach, a portrait painter, showed Oscar an original metal ornament by Benvenuto Cellini, which impressed the little boy so much that he at once began hammering ordinary coins into belt buckles, shoe buckles, brooches, and ornaments which were worn by his family, friends and school-teachers.

At six, under the tutorship of his uncle, he was able to draw, before he could either read or write; at eight his crayon portraits of friends were already beginning to sell.

When Oscar was eleven his father died, and since there was no business man in the Bach family, Oscar's grandparents sent him to his uncle's home to study business. But Oscar and his uncle had another ambition for the embryonic artist, and all the time his grandparents thought

MODERN tray created in opalescent or oxidized silver, with raised fish design on the border.



HAND-WROUGHT modern fire screen showing a realistic flight of sea gulls. Created in wrought iron and brass, with repoussé design.







he was learning how to become a business man, Oscar, with his uncle's approval, was studying painting and sculpturing. After several years of study in oils, Oscar, at the age of fourteen, did a heroic painting, twelve feet high, of Prince Bismarck of Germany, which won him a scholarship at the Royal Academy in Berlin. Simultaneously, he began a four-year apprenticeship in metallic art, his first and real love, with a famous industrial art firm in Europe. He made no money from his apprenticeship, though the firm he worked for made huge sums on reproductions of his original designs; but with his scholarship, and some assignments which he executed at night, he supported his mother and older sister.

When he finished his apprenticeship he became artistic

**F**IRESCREEN called "Flight," in antique silver or Swedish half-polished steel, with repoussé design showing a pattern of ducks emerging from a swamp.



director of a firm in Hamburg, and he was still in his 'teens when the firm of Gladenbeck, in return for his services, supplied him with capital, studios, and machinery to go into business for himself. "I made so much money then it went to my head," he says. His fame was spreading all over Europe and soon many of the important buildings, including the Vatican, contained some of his architectural pieces: doors, grilles, etc. While his business in Berlin and Venice was thriving, at his mother's request he came to America to find his long vanished older brother.

Through friends he located his brother in California in a merchandising business, and was about to return to Germany with him when the war of 1914 broke out. With his brother's help he opened a studio here in New York, first in Greenwich Village and later on West 42nd Street. One day he went to Altman's for a commission for decorative metalwork. Mr. Altman took him to their art department to show him the type of art pieces he wanted. He picked up a silver bowl, and on the back of it was the name "Oscar Bach." Mr. Bach had no trouble, then, convincing Mr. Altman of his ability, and a Bach gallery was established in the store. He then began to receive architectural assignments in metalwork, his first job being for the New York American Building on Columbus Circle; at the same time he did the metalwork on the lower portion of the Woolworth Building, and before long, many important buildings in New York and throughout the country contained some of his work, including the Empire State and Chrysler Buildings, Yale University, Temple Emanu-El, the School of the Blessed Sacrament in Jackson Heights, and many homes. His most famous work in the United States, so far, is the creation and execution of all the metalwork in Riverside Church, a task which took him three and one- (Continued on page 36)





Reginald Johnson, Architect.

A WROUGHT-IRON gateway leads to the entrance of "Monte Mar," the California home of Mr. and Mrs. Clayton DeMott, Jr.

## "MONTE MAR"—EXPRESSION OF A PERSONALITY

By ELOISE ROORBACH

WHEN Father Rerra and his devoted band of Brothers, walking north from San Diego seeking specially fertile and well-watered valleys suitable for colonizing and pleasant living, finally reached that favored region still bearing the name they gave it, "Santa Barbara," they gave thanks. The Mission they founded in 1786 today dominates a very different scene from that which gladdened their eyes so long ago. True, the hills and sea remain essentially the same, but the prosperous city and innumerable homes, wide tree-bordered streets, have become their visualized dream. If they could see now that tumble of hills known as the Hope Ranch, with its avenues of palm trees, luxurious homes and gardens, created by people who desire to live richly, they

would be justified in calling their work "good," and in feeling that their ceaseless efforts for betterment had not been in vain. Today, on the gentle slopes of these softly rounding hills, about seventy-five well-designed homes, vividly green, haloed with fragrant gardens, with vineyards, golf courses, polo fields, bridle paths, swimming pools, lakes and schools, prove that life can be miraculously interesting.

Originally under jurisdiction of the Santa Barbara Mission, local Indians worked quarries which bestowed upon this spot the name "Rancho de Los Positas y le Salera," the "Little Wells with Lime Kilns." Here and there on this section remains of those old lime kilns may be found, to prove the truth of the Indian legend. In 1843 some four





SHOWING the full sweep of the DeMott home near Santa Barbara, built with the charm of a Spanish ranch house yet with the last comforts and conveniences that civilization can afford.

BELOW is the back view of "Monte Mar" shadowed by the famous wide-spreading oaks.

thousand acres encompassing these Mission industries were secured from the U. S. Government. Today they are being developed as a residential section. Famous architects have been called upon to create, unhampered, their ideals of beautiful and complete homes. Engineers have laid out winding roads with such consummate skill that each house seems to be in perfect seclusion. Neighbors may enjoy the feeling of the wilderness yet live close to their friends and within easy reach of the city. So there is the latest achieve-

ment in modern living side by side with the stimulating tang of wildness. Each house is well back from the road, screened by ancient oaks and native shrubbery, each home has its own wealth of acres and far off vistas of sea and hills. Cultivated gardens thrive among spicy sage, buckwheat and other wild growths.

Clayton DeMott found this region to his liking, selected acres which long-armed oaks have been living upon for centuries and then asked Reginald Johnson to build a







THE patio where most of the life is lived at "Monte Mar" has an old Spanish fountain in the center and rural stone paves the entire court. Modern furniture with bent metal frames is clustered under the umbrella. The tiled roof is the deep rose, so much used in the west.

home for him along historic California lines, with every comfort and beauty. This house he calls "Monte Mar" (Mount and Sea). It is Spanish in its aristocratic restraint and freedom from ornament; its terraced gardens give the gorgeous color so inherent in California landscapes, and it is refreshed by the salty air from the sea and perfume from the Geonothus, Toyon, Chamise and Fremontia.

Lin Yutang in "The Enjoyment of Living" thinks that the charm of a house lies in its individuality," that "the

important thing in a home is not splendor, but refinement, not elaborateness but elegance," that "the location of a house and its surroundings are the vital things," but that "it is most important of all in selecting a home site to consider what one looks out upon." As we look at the photograph of Mr. DeMott's house hugging close to the earth like a boulder, with long, low lines because there is space enough for such generous preemption of land, with the venerable oak tree standing upon the (Continued on page 34)

AN elaborate inlaid eighteenth century sideboard fits in convincingly with Chippendale chairs and table and an Oriental rug. The wild flowers that surround the place are curiously enough extremely interesting with this old-world furniture.



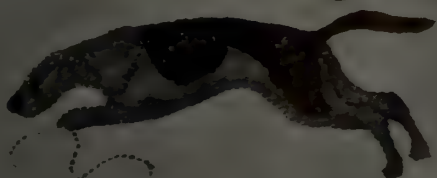


# TABLE LINENS FOR HUNTING DAYS



A BREATH of the colorful autumn woods is brought to your luncheon table with this charming Hunting Scene Luncheon Set from Kargere, individually designed in his Paris Champs Elysees Atelier. The story of the hunt is told in gay autumnal tones of russet, browns and wine in this set of a runner and six doilies. Here are shown three riders off to the hunt in various degrees of action, from the start of the tallyho to jumping the hurdles. The figures are colorfully appliquéd on the linens with the red coats making a fine dashing bit of color among the browns and tans of the horses.

These sets create an amusing background for a hunt breakfast, or a tea table when the hunters come straggling home. They also suggest amusing stories of riding and hunting prowess as your guests assemble after a day spent in the November wind. At the dinner table they start lively stories of hunting feats in "the old days" and reminiscences of the witchery of following the fox down the English lanes, and of the slow return at twilight over russet English fields.







## *DISTINGUISHED ROOMS OF THE MONTH*



THE fireplace corner of this living room is singularly inviting. Damask draperies and soft brown paneled walls make a rich background for the Chippendale lounging chair, upholstered in glowing red antique velvet. The table is a fine example of an eighteenth century mahogany silver table; fine old portraits add to the warm charm of the room. Courtesy Harry Meyers Company.

DETAIL of a corner in a Directoire room by Brunovan. A distinctive piece of furniture is the Directoire three-deck table with its brass gallery. The Directoire armchair is of the Venetian type, the frame is elaborate and the covering is of heavy satin. A taffeta curtain matching the chair half covers oyster-white chiffon curtains.





VIRGINIA CONNER, DECORATOR

A MODERN bedroom of originality and charm in which soft colors—deep wood rose, ashes of roses and eggshell are combined. The carpet of desert rose is ingeniously finished with an edging at the baseboard and follows the arc of the "corners" of the room. The chaise longue is built on gracefully curved lines. Indirect lighting emanates from niches in the walls, which also provide an attractive background for books and decorative accessories. The furniture, of myrtle burl and sycamore, is noteworthy for the skillful use of wood and glass. Courtesy Grosfeld House.

ELIZABETH PEACOCK, DECORATOR



THIS intimate and friendly English Regency breakfast room is adaptable to the compact quarters of an average apartment. The moiré papered walls are bordered by blue swags and painted blue below the chair rail. Shimmering taffeta draperies blend with the blue wall molding and provide a charming contrast to the soft off-wine color carpet. A handsome oval table, diminutive china cabinet and small serving table of finest mahogany complete the ensemble. Courtesy Grosfeld House.



## GIFTS FOR THE BRIDE'S PRE-VIEW



**T**HIS very young and flower-like pottery is bound to be a fascinating feature in the Bride's Pre-view. The background of the pottery is snowwhite and decorated with shadow-tone art. It is a delightful set for a dessert or salad course. "Only A Rose" is the design used as a decoration. Onondaga Pottery Company.

**A**BOVE is shown a very unusual set of tea caddies. They are of silver and made under the reign of George II, London, 1756, by the eminent silversmiths, Edward Aldrige and John Stamper. Howard and Company.

**A** GENERATION after the tea caddies were designed this silver dinner plate was made in the reign of George III. It was created by William Sumner, in 1813, and carries the arms of Lord Petre. James Robinson, Inc.

**F**OR her husband's library or bedroom this lamp designed by Helen Woods Studio, would be singularly appropriate. In fact, it is quite possible that a photograph of the horseman himself may appear on the lampshade for the amusement of the sportsman and the pleasure of his friends.

**A**N eighteenth century American silver porringer which belonged to Azariah Dunham, first Mayor of New Brunswick, New Jersey. This porringer is 5¼" in diameter and is a beautiful example of early American craftsmanship. Israel Sack, Inc.



ND FOR

## SOME YEARS TO COME



THIS is one of Helen Woods famous dog lamps with its slender standard and pedestal and a parchment shade decorated with a painting of a Scotch terrier. Miss Woods' studio is in Northampton, Mass.

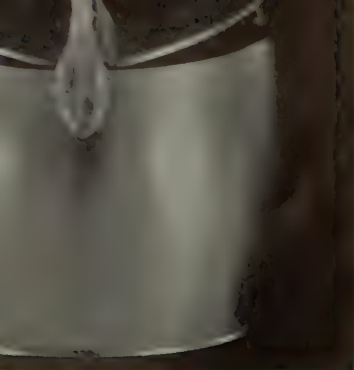
IN a fine quality of imported lead crystal the "Orlik Star Cut" bowl and vase is presented. The bowl is quite large—12" across and the vase is in proportion. This is bound to please the wife who has grown tired of her pre-view presents. Alfred Orlik, Inc.

ANOTHER gift that will delight the homemaker is the Klearflax rug in a new fabric known as Shaggy Chenille. The rug is one tone and is beautifully carved or sculptured in a wide border pattern. Klearflax Linen Looms, Inc.

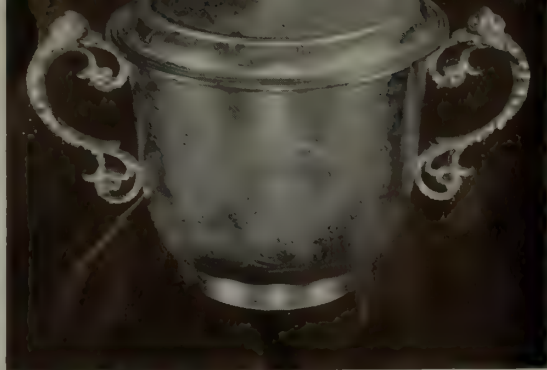
THIS Matchabelli perfume offering is called the "Crown Coffret." It is a white enamel crown containing three little crown bottles of rare perfume. What a delightful present!

LOUIS XVth coffee table placed in front of an antique fireplace and between two bergères. The detailed pattern of this table is particularly beautiful and its graceful lines seem a repetition of the flowing curves of the fireplace. Brunovan, Inc.





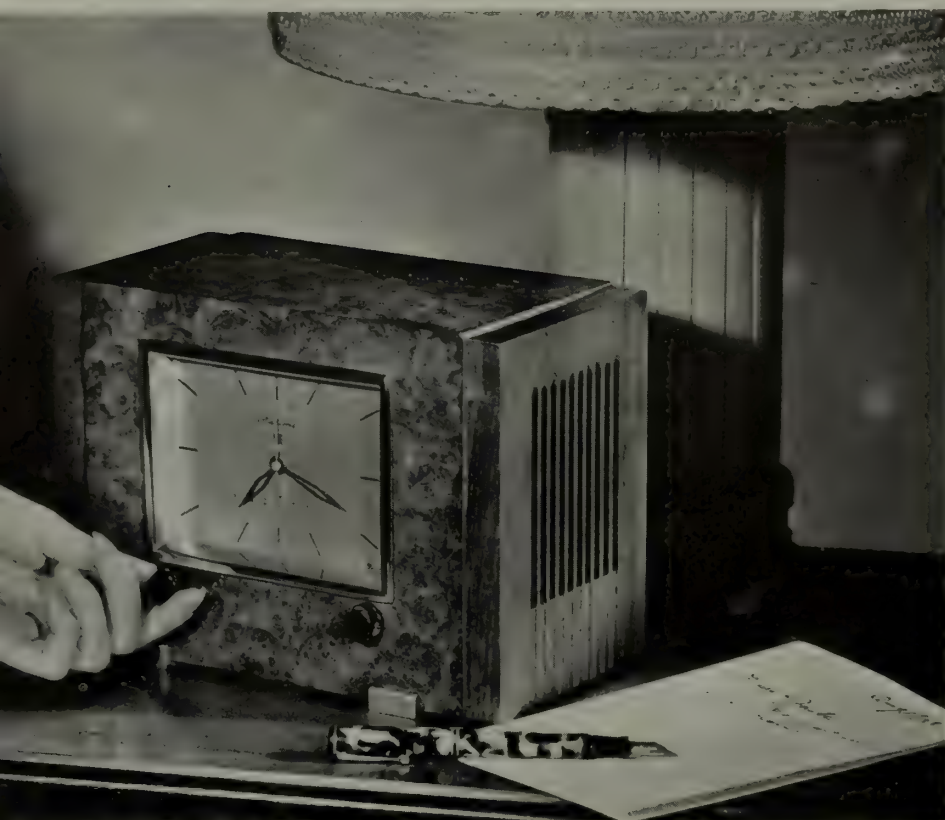
MOORE, of London, made this little George III silver tea caddy. It is divided into two compartments. You may have either green or silver. Peter Guille, Ltd.



A FINE reproduction of a James II porringer which has an intricate design in the Chinese manner. Peter Guille, Ltd.



A MUSING Christmas gifts are the cigarette cups and ash trays made like miniature frying pans and saucepans. They are sterling silver and the idea is quite novel. Norman of London.

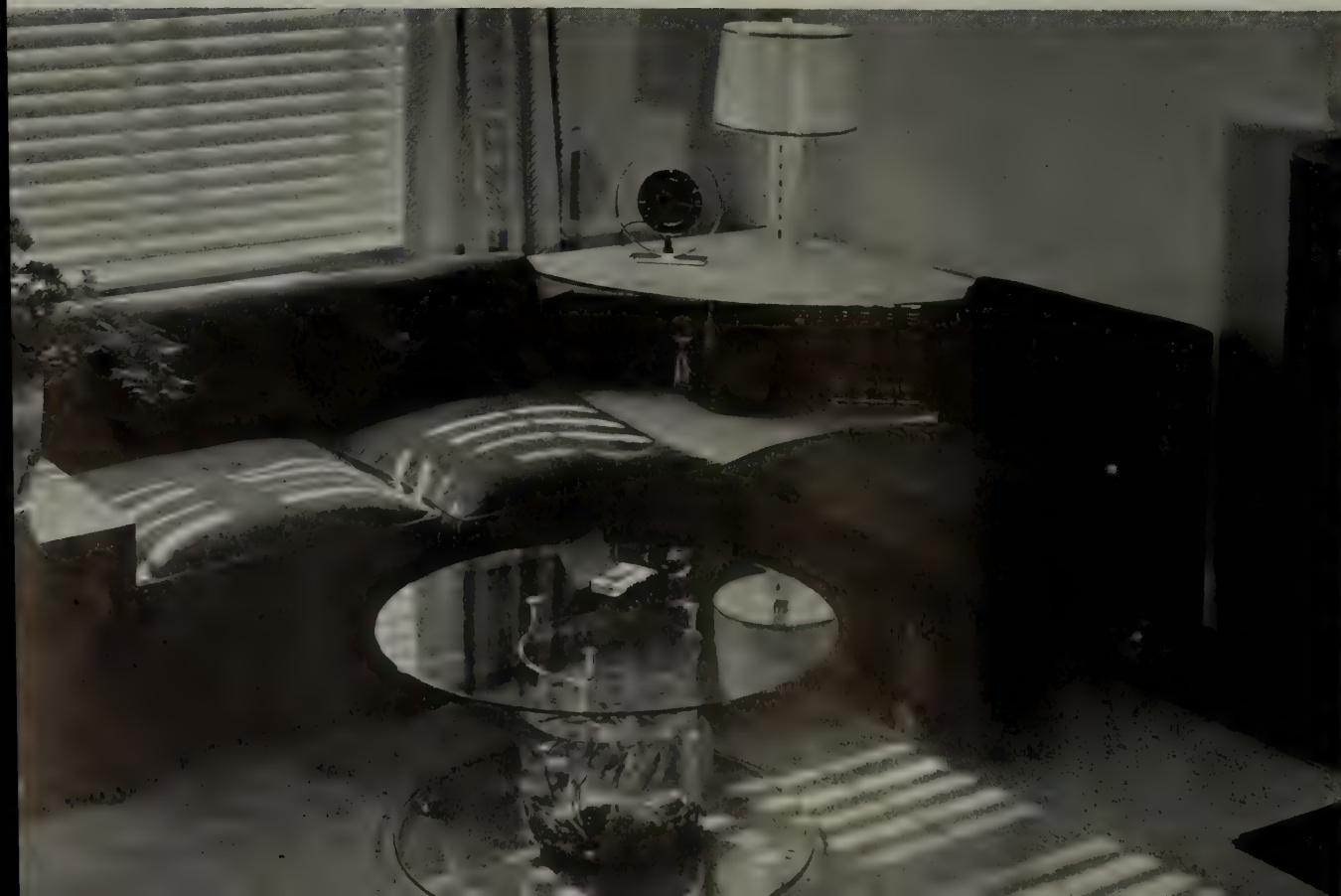


NOW we have an electric clock and radio combined. The chief feature of this combination is that the clock can be set in advance like an alarm clock to ring on any radio program selected. "Kadette Autime" will provide exact timing for offices, schools, hospitals, etc. International Radio Corporation.



OF COURSE you have one horsey-minded friend among the people you must remember on Christmas. Here is a walnut tray with two stirrups for handles. On the tray there are grooves to accommodate eight satin striped crystal cocktail glasses and a cocktail shaker. Hammacher Schlemmer.

## GIFTS FOR MEN YOUNG AND OLD



THE Christmas gift in this picture is a combination plate glass table and bowl. To keep this bowl in order the bowl may be lifted off and then the bowl may be lifted out and cleaned and set back. There is no difficulty about it whatever the effect is extremely interesting with growing plants and the bright colored flowers. This table is the high light in the detail a modern decoration by Madame Majes Modernage.

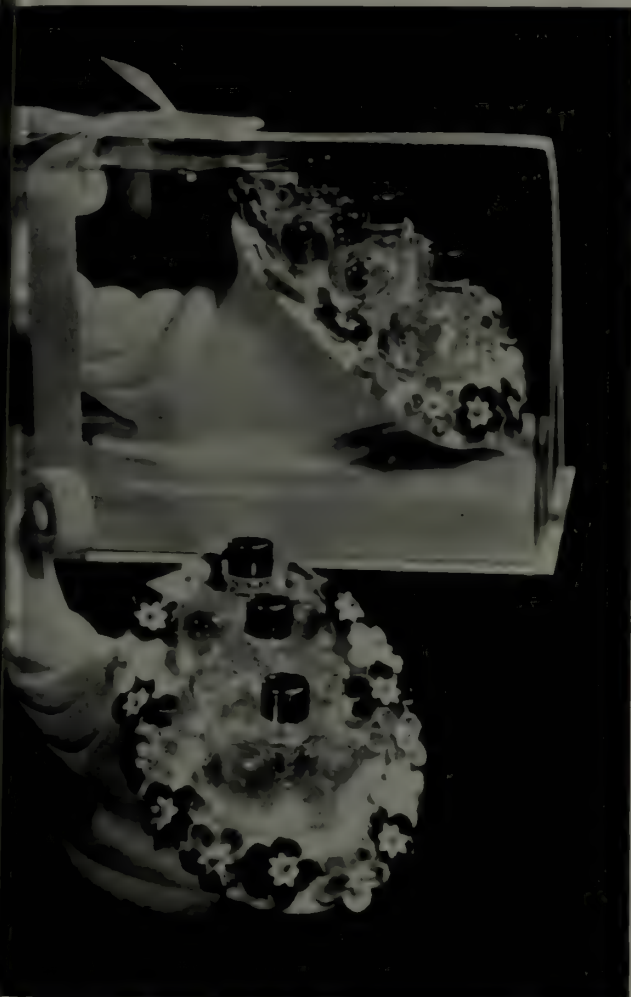
THIS is a nice present either to give or receive. Nothing so clutters up the house as newspapers and magazines. Here is a Sheraton mahogany rack with a drawer for clippings or for especially important publications. Louis L. Allen, Inc.







DELIGHTFUL surprise for the sub-debutante who receives this gift. An evening bag with golden-topped compartments for perfume, compact and lipstick, flashlight and mirror, not to mention compartments for cigarettes and matches, keys and change. Helena Rubinstein.



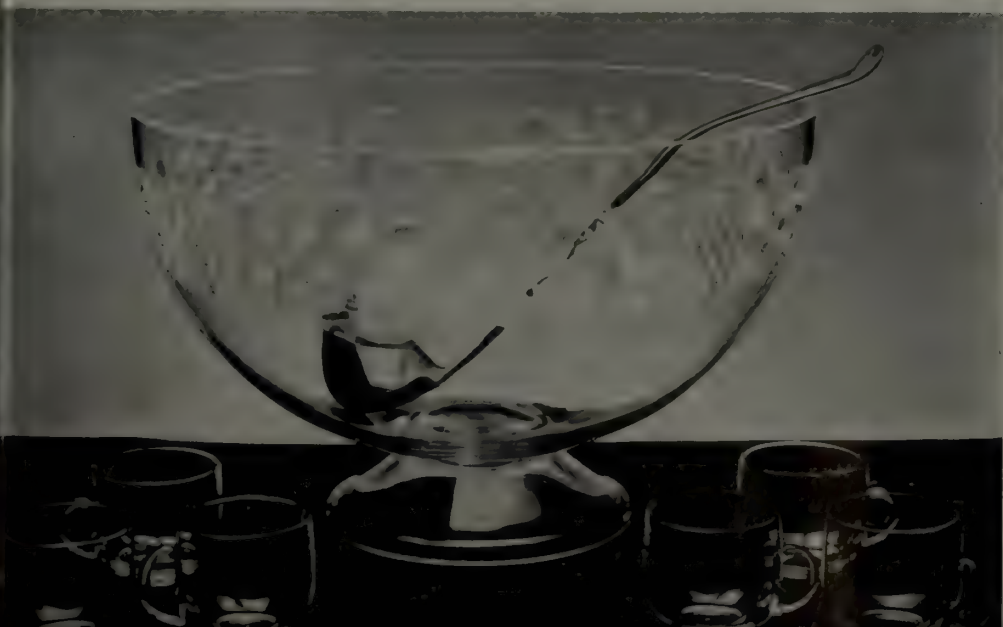
VERY exciting gift to receive Christmas morning is this cornucopia filled with little bottles of perfume from Prince Matchabelli.



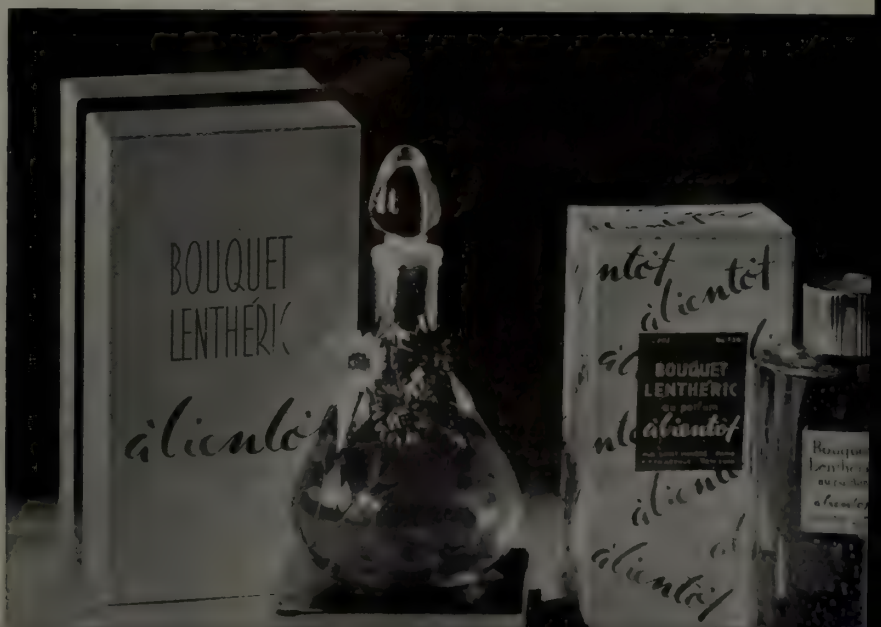
AN unusual Christmas gift would be this set of toilet table silver from Georg Jensen because eventually it will be shown at the Golden Gate International Exposition. It might amuse you to recognize your toilet set when you visit the show next summer.

## GIFTS FOR THE SUB-DEBUTANTE

SOME debutantes like punch better than cocktails and this is a perfect present for one who does. A Georgian bowl with a pattern of fruit and flowers. Georgian silver ladle and six crystal punch cups. William H. Plummer and Company.



PRESENTS labeled "à bientôt" will delight this winter's sub-debutante. Of course there are different sizes and different containers to carry this fresh and stimulating perfume. Lenthéric.





TO

## CHARLES II

Tompion Made His Clocks So Well That They  
Are Keeping Perfect Time After More  
Than Two Centuries

By F. H. GREEN



THOMAS TOMPION, the famous English clockmaker who started life as a blacksmith's son and was a leading clockmaker at the Court of Charles II before he died. (Mezzotint by J. Smith, after Sir G. Kneller.)

AMONG the remarkable men who were born in the seventeenth century there was one greatly honored in his day, even to interment in Westminster Abbey, but now almost forgotten save by a small circle of collectors who rank him high among the artist-craftsmen of his time.

Britten, in "Old Clocks and Watches and their Makers," tells us that when Tompion, a Bedfordshire blacksmith's son, "entered the arena the performance of timekeepers was very indifferent." "He soon became the leading watchmaker at the Court of Charles II, and was everywhere welcomed as an artist of commanding ability . . . he left English watches and clocks the finest in the world and the admiration of his brother artists." Very little is known of his personality or life; he was born at Northill, Bedfordshire, in 1638, migrated early to London where he carried on business at the Sign of the Dial and Three Crowns in Fleet Street at the corner of Water Lane (now Whitefriars Street), and died in 1713. There is a striking portrait of him by Sir Godfrey Kneller of which the mezzotint version by Smith is here reproduced. As to his work there is happily much still extant.

As Tompion was known to be a great inventor, at the head of his calling, he no doubt made special clocks and watches for many of the leading families. We know several were made for the Royal Palaces and noblemen. At that period domestic clocks had not yet become common and families prized one by a great maker. As every part was made by hand each clock must have occupied the workshop at least six months, several orders being doubtless worked upon concurrently. Now it is a singular and sig-



THE astronomical clock was discovered in 1927 in a room in Hanover chapel. The dial was engraved with the name of Flamsteed, the first Astronomer Royal, and the date 1676.

nificant fact that hardly two of Tompion's clocks are alike. The present writer may have seen thirty-five specimens but he does not remember more than two almost identical; these were in the Wetherfield collection. Tompion seemed to take pleasure in working out new ideas and new combinations, and on the whole with remarkable success. Collectors will call to mind the description in Britten of Lord Mostyn's remarkable year-clock, with ebony and silver case; the perpetual calendar installed in the three-months clock made for William III; the very complicated "Grand Sonnerie" work in the Wetherfield "Tulip" bracket clock; the "cylinder escapement" for watches, and many other pioneer achievements.

Of his special examples the writer is able to describe briefly two domestic clocks of particular interest and charm, and one designed expressly for scientific use. The ebony bracket-clock illustrated stands thirteen and one-half inches high; it is numbered eighty-five and is almost in the same



condition as when it left Tompion's workshop about 1690. Only one detail has had to be replaced—the fret filling on the side of the case. All the finely chased brasswork, of a pattern peculiar to Tompion, is still laid on its original velvet backing. The distinguishing feature is its month variation on one winding. Probably this was a special command for a bedroom clock, the quarters being struck on two small bells and the hours on a larger bell by pulling a cord on either side of the case (this cord is not shown in the illustration). By winding the square on the top right-hand corner of the dial an alarm bell can be set for any hour. The verge escapement in this instance gives a very quiet beat, a most desirable performance for a night clock. The writer is inclined to the opinion that this is an instance where Tompion took advantage of all his space and instead of striking the hours increased the length and

power of the spring to go a month. He also reduced the arc of the pendulum and lessened the sound of the beat, an improvement on current practice.

The walnut wood long-case clock illustrated has an eight-day three train movement. Its number is 131 and the date about 1700-1705. Chimes are struck every quarter on three small sweet-toned silvery bells and the hours are repeated on a deeper-toned larger bell after each quarter. It has, therefore, a "Grand Sonnerie" mechanism, and is indeed a rarity, for so far as we have been able to discover the only other tall clock by Tompion with such works is in His Majesty's collection at Windsor. In case this useful reminder of the passing hours was thought too aggressive the maker fitted a strike-silent lever over the VI on the dial. For night use the striking could be repeated at will by pulling a cord that hangs just inside the long door. So that no time should be lost while winding, this clock, in common with the best examples of its period, has a maintaining power device whereby motion is maintained by a spring during the process of winding.

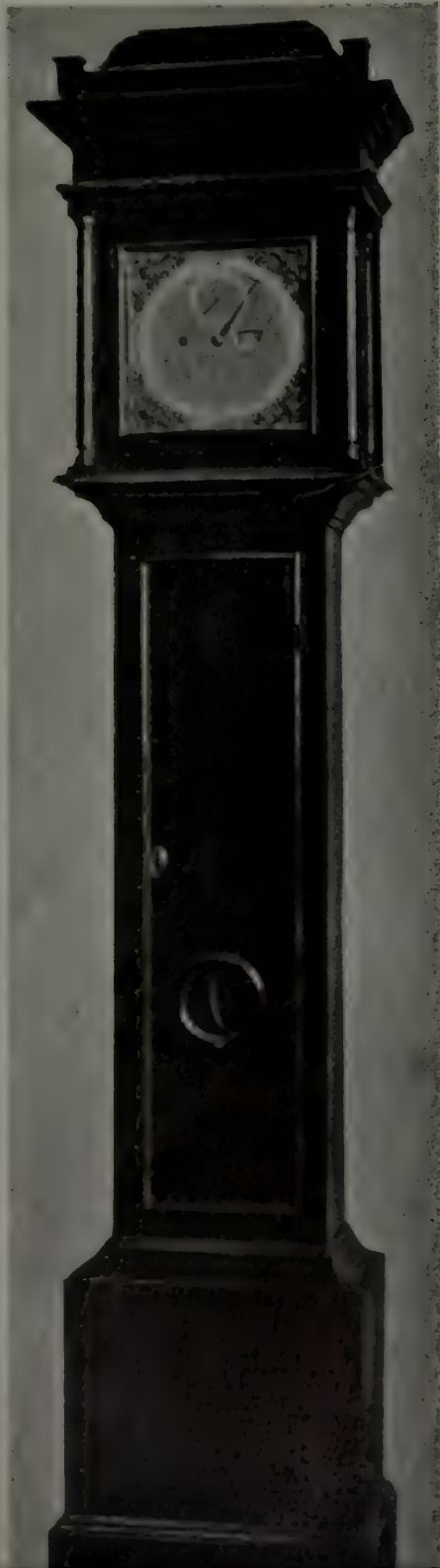
Incidentally, one may hope that this specimen was not the "prime mover" of the amusing tale in Wood's "Curiosities of Clocks and Watches," which relates how a Tompion chiming clock so rudely disturbed the slumbers of the Duchess of Gloucester; something went wrong with the mechanism, the key was lost, and the clock went on striking from two till eight o'clock (*Continued on page 37*)

BELOW is a closeup of the dial of the astronomical clock shown at the right, one of Tompion's most famous clocks with a Grand Sonnerie (loud ringing) mechanism.

THE ebony bracket clock at the bottom of the page is in almost the same condition as when it left Tompion's workshop in 1690. All the finely chased brasswork, which was Tompion's special pride, is still on its original velvet backing. A distinguishing feature is the one-month winding mechanism.

AN eight-day, long-case clock with chimes which strike every quarter of an hour on sweet-toned silvery bells. It has the Grand Sonnerie mechanism which is a rarity. The only other Tompion long case clock is in His Majesty's collection at Windsor.

BELOW is one of Tompion's astronomical clocks. It reveals his signature and is considered a clock of historical importance.







THE "Neuvogue" tub is probably one of the finest Crane has ever created. The flat surface on the rim provides a comfortable seat and the nearly vertical sides and gently sloping back add area to the bottom of the tub. Added to this is the grab-bar, a fixture on the side wall to prevent the possibility of slipping when getting in or out of the tub.

BELOW is shown a handsome bathroom fitted by Crane Company, with a lavatory of vitreous china and fixtures of chromium plated brass. Of course these fine fixtures can be had in any of the new colors—orchid pink, citrous yellow, pale jade, etc.

## THE BETTER BATHROOM

THE newer bathrooms are less ornate than in the past infinitely more convenient and comfortable. The room with many mirrors, elaborate combinations of colors, and faucets along the line of a King's ransom have passed away as completely as other Victorian fashions. People today want a safe bathtub, a room that is simple, unornamented, and without gadgets. The use of this particular room in the house is bath taking and the tub and accessories must contribute to this purpose without foolish, flamboyant elaboration. Several features that are worth dwelling on are the vertical sides of the newer tubs which lead to the flat bottom and the flat-topped sides, making a comfortable seat. There is also the grab-bar which will probably prevent many accidents and eliminate visits to insurance companies.







THE bathtub and lavatory, above, are from Kohler Company and combine attractiveness of design with ease of cleaning. Above, at the right, is a bathroom with side walls of brilliant metallic paint. Here both the bath and lavatory are very modern in effect. The new colors for the sets are autumn brown, horizon blue and rouge; Kohler also advocates the entire white bathroom.

THE "Master Pembroke" shown at the lower left, is one of the newest Standard baths. It has a flat bottom, wider than most, and is so low that it is easily accessible. Below is the "Neo-Angle" bath, square in shape with the tub running from one corner to the other. This allows a full length bath as well as convenient corner seats. Sanitary Manufacturing Company.



The fixtures of chromium-plated brass seem to have a very wide popularity. They are easy to keep clean, they are durable and very good looking. Of course the question of color for the bathtub and accessories is one of great interest to women who look deeply into the color harmonies of their homes. It is noteworthy that the white tub and fixtures are coming in again, and interesting rooms in white and black tile, with brilliant towels and general fittings may be created. Although the new bathrooms are very simple they are planned with the utmost care, ingenuity and economy, yet the general effect of one completely outfitted is of charm and luxury.





(Continued from page 5)

house in the township was built there in 1742, but that of course is gone. Part of the house, however, must have been built in the Fifties, for it was a dower house of a family named Johnston, just after the Civil War. Most of the house was built around 1895 by a Mr. Fulton, grandson of Robert Fulton, who lived there for many years. He had very extensive formal gardens, traces of which we still find, and he planted many exotic trees, most of them now dead. When we bought the house it had fallen into a sad estate, but we cut back to the original lines and discovered some interesting things, such as walled-up fireplaces, etc.

"There was no decorator. My wife and myself did that with the help of a lot of family stuff and much furniture we had collected while living in France.

"The house has six rooms downstairs, not counting the kitchens, etc., and a huge old hall, running straight through from the front porch to the back terrace. There is a small library, a sort of music room, and a really quite lovely room, thirty by thirty, a square room but extremely comfortable, paneled with native yellow pine to which nothing has been done but hand rubbing with white wax. We got the paneling and the floor, a random floor, of this room from an old house nearby and both were around a hundred and fifty years old.

"Upstairs there are, not counting the servants' rooms, six bedrooms and five baths, and an upstairs sitting room, and with a pleasant waste of space, several of the bedrooms have dressing rooms as well."

One need look no further. The whole story lies in Mr. Burt's charmingly matter-of-fact description. A house situated in North Carolina's magnificent hunting country; a view extending forty miles, the house lived in for generations, altered, reconstructed, abandoned, and finally restored by a cultured family and modernized unobtrusively by an architect who obviously knows how to treat an old house. The last is important, because it takes much knowledge, skill, and understanding to bring an old house to life again.

# UNDER COVER By MARTIN KAMIN

VERTIGO. A Novel in Woodcuts. By Lynd Ward. New York: Random House.

Lynd Ward has now reached the stage where his novels in woodcuts are no longer interesting only as experiments. This book is his fourth composition in this manner and probably his most ambitious. At any rate the story is not quite as simplified as his previous efforts. This is not to say that his intention is any the less plain. His tale of a boy who wants to be an engineer, a girl who wants to be a violinist, and an old man who is so rich that he doesn't know what to do with his money and yet keeps right on making more and more, and the way they react upon each other can be easily understood by the "reader." The grim tragedy of frustration and the contrasts between poverty and wealth are vividly presented in a series of memorable pictures. By bringing his tale into the America of the depression he has been able to give an impassioned life to his book which was missing in his previous more symbolic novels.

A KEY TO YOUR NEW HOME. A Primer of Liveable and Practical Houses. Edited by Lewis Storrs, Jr., Stackpole Sons, New York. 1938. Reviewed by Ira H. Tulipan.

For those who are doing more than just thinking about building a new home, this book will be found a valuable adjunct in shaping plans for the prospective house. Edited in a concise and well-ordered manner, the volume presents a number of homes through photographs and descriptive captions, analyzing them as to their good and bad features.

Divided into four sections, the first includes various home exteriors showing the fine points of well-built entrances, approaches, terraces, windows, and other aspects which are at once beautiful as well as practical assets to the buildings.

The second section has to do with the current trend towards outdoor living. Patios, gardens, terraces, porches and other elements of the modern home which are conducive to outdoor living are shown, with special emphasis upon their relation to the house interior as well as on their separate function as an important contribution to the completely liveable home.

The third section presents views of interiors, stressing particularly decoration, lighting and general planning so that the home becomes a unified whole, rather than an unrelated series of separate rooms.

Completing the book, the reader will find photographs and plans of a number of houses in addition to descriptions of the furnishings and materials used in the building of each home.

The author has done an excellent job in a practical and useful manner. One might find fault with the fact that he has selected for the most part California homes as examples, which, because of their topographical position and climatic circumstances might be considered peculiar only to their locale. However, there are more than enough helpful facts in the volume, which may be freely adapted for any home-planning problem, to offset this criticism.

BALLET—An Illustrated Outline by Paul Magriel. Reviewed by Lucile Marsh. Kamin Publishers, New York. 1938. Since the ballet season is now an important subject for smart conversation, it becomes all of us to

brush up on our dancing facts, so we may talk intelligently about the popular 1938 expressions of Terpsichore.

An excellent outline of the ballet has just been released that will give us the highlights of the art that we need to put us "in the know". Its author, Paul Magriel, well known scholar of the Ballet, has been wise enough to condense his extensive knowledge to 48 pages of interestingly written, attractively illustrated material that lays the whole panorama of the ballet before us.

Starting with the Banquet Balls of the fourteenth century when allegorically costumed dancers brought the delicacies to the great table and then topped off each course with dances and songs in honor of the noble guest, Mr. Magriel carries the story of ballet through the centuries in a swiftly moving resumé. We read about the fascinating Louis the XIV of France who not only was a fine dancer himself, but the patron par excellence of the dance. Later when women were allowed to appear in the professional ballets, the glamorous Camargo dominates the scene by chopping off the long ballet skirt and introducing toe-dancing. The account of Noverre, the Shakespeare of the dance, intrigues us next, and finally, we reach the twentieth century and the dance leaders of our own times, Fokine, greatest of choreographers, Pavlova, most famous of ballerinas, Mordkin, most virile of men dancers, Nijinsky, the winged one, and so forth, down to the stars of the present.

Readers of Mr. Magriel's Ballet outline will find that this charming little book can add an immense amount to their knowledge and appreciation of Ballet.

WRITERS TAKE SIDES. Letters About the War in Spain from 418 Leading American Authors. Published by the League of American Writers. New York. Reviewed by Arline Bernstein.

The League of American Writers sent a questionnaire, signed by its president Donald Ogden Stewart, to more than a thousand writers in the United States, requesting their opinions on Franco and Fascism, and on the legal government of Republican Spain. Not all answered, but many did; 418 writers of our country, men and women writing in every field, journalists, historians, biographers, essayists, novelists and poets, discarded their ivory towers and came to the defense of human dignity and the free spirit of man. With such a brilliant galaxy of people thinking, writing, speaking, and acting in concert, for the rights of man, one feels certain that the good life will triumph, that not only can the march of Fascism be halted in this country, but that it might also loosen its grip of terror in Europe.

In this short space it would be impossible to single out any of the particular replies to Donald Ogden Stewart's letter; nor would it be fair to single out one name from the list of the distinguished men and women who have freely given their words to be published. Famous as many of these names are, the great value of this booklet lies in the unit of its expression, in the knowledge that so large a number of our writers are bound together against the mortal enemy of the mind and the soul, against Fascism.

FINGER PAINTING AS A HOBBY. By Stephen D. Thatch. Illustrated.

129 pages. New York: Harper and Brothers.

Here's an ideal book for someone searching for a new hobby. Finger painting has ideal recreational possibilities. It is an inexpensive pastime requiring no elaborate equipment or extensive background of study. Almost everyone possesses some measure of creative ability and a sense of aesthetic appreciation. Mr. Thatch carefully guides his readers over the first simple steps which lead to the effective enjoyment of this hobby. He accords the beginning amateur very generous assistance which will put the bewildered novice at ease.

Unfortunately, the reproductions are not in color, and although well done in half-tone, they do not convey the unusual tonal nuances which finger painting makes possible.

THE ROMANCE OF TEXTILES. By Ethel Lewis. Illustrated. 377 pages. New York: The Macmillan Company.

With all of the outlines, histories and stories on a variety of themes that have been sent out from publishers' offices to an information-hungry public, the absence of one on textiles has somehow never been noticed. And there are probably many avid students who will feel grateful to Miss Lewis for having compiled an interesting and readable book on a fascinating subject.

The author goes back to the early days in Egypt to begin her story, and carries it through the development of silk during the thousands of years of Chinese history. She tells about the curious similarity between the weaving of the Copts with that of Peruvian tapestry under the Incas. She explains the influence of religion on patterns and textures, from Mohammed to the Edict of Nantes, which drove the master weavers from France. She visits India and tells us about the printed and painted cottons from that country. And in one way or another, and by many devious lanes, she comes down to our own day. At no time does she become too technical for the general reader, but she is none the less sound and competent.

THE STORY OF THE C.I.O. By Benjamin Stolberg. 294 pages. Viking Press. New York 1938.

The publishers hailed this book as a radical view of "our most important social movement since the Civil War." They continue their fantastic blurb and claim for the author a devotion to checking statements of fact, and they further indulge in sensational charges that an organized effort has been made to prevent publication of this volume.

It all strikes this reviewer as a tempest in a teapot and an ill-advised method for securing attention for a book which would otherwise fail to impress itself on the literate reading public.

We don't know about the conspiracy to prevent publication of this book and the publishers should not make such accusations unless they specify who the guilty personages are that attempted to interfere with the freedom of the press. Otherwise, they might with justice be accused of simply attempting to popularize a book that in the nature of things does not deserve popularity.

Mr. Stolberg is an equally brilliant critic and intellectual.





## A FAMOUS AUBUSSON CARPET

RECENTLY a rare and historic Beauvais rug has come to the United States to augment our wealth of European antique textiles. This carpet was woven in the royal manufactory of Beauvais, France, in the year 1862. It was made for the music room of the Duke de la salle de Rochemaure's Château de la Clavieres. The Château is the show place of Cantal, Province of Auvergne and is mentioned in "Viellès Eglises et vieux Chateaux de la Haute-Auvergne." The Duke enjoyed a reputation as a distinguished statesman and poet; his works "Les Troubadours d'Auvergne" are known all over France. This rug was designed in the

style of Marie Antoinette's time. The background is of dark moss green covered with foliage, flowers and fruits of varied hues, surrounding a central medallion of musical trophy on a light field. Four nosegays of flowers with trellis borders encircle the field, flanked by eight winged cherubs and grotesque figures hanging from each frame on four sides, giving a richly ornamental atmosphere to the carpet. The size of the carpet is twenty-five feet long by twenty feet wide. It is regarded as one of the finest Beauvais rugs in the world today. It was imported to this country and is now the property of Mr. Y. Vartanian, of New York City.



A LOST ART IS REVIVED



Chinese craftsmen have reproduced flawless copies of the lovely imperial "famille rose" egg-shell porcelain of the XVIII Century at a fractional price of the originals.

9 inch vase \$25  
5 inch bowl \$30  
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# Antiques for the Home

by ARTHUR H. TORREY



A SERPENTINE front table and mahogany Chippendale clock bracket. From the Hooper Collection.

A SOMEWHAT austere arrangement comes this month from the 18th century, via Stair & Company, with a Sheraton cabinet, lustre candlesticks, a carved and gilt Chinese Chippendale mirror, matching chair, and a cartel clock.

That was a century of new "humanistic" philosophic systems; one, moreover, when what we call today the intelligentsia played active parts in politics and economics. Erudite conversation was to be expected in every drawing room; if gossip crept in as well, who are we to criticize? This grouping might well have been found in some notable house in London during the trouble with the rebellious colonies. Perhaps Charles Fox leaned his mas-

sive weight against this cabinet; or kept his appointments at the gaming table by this clock.

The clock was old, by most standards, when Charles was in his prime. Made in 1720 by William Wainright, it consists of a brass dial set into a carved gilt frame of soft wood, boldly carved and gilded. For obvious reasons it is known as a "mural" form of clock.

Philosophic though the period might be, "faking" was not unknown—from morals down to the occasional details in furniture! For instance, those drawer tops on the sides are only part of the cupboard doors in the cabinet. Yet nothing so minor, lessens the dignified beauty of the piece, with its crotch veneer panels, re-



A LOUIS XV commode of bombe shape with entire front and side panels of incised lacquer, or coromandel, work. The Louis XVI ormolu mounted white marble rotary clock was made by Festeau of Paris. Symons Galleries.

cessed and bordered by molded black, which sets off the beautiful light brown faded mahogany.

Of a later period, that is about the first quarter of the Nineteenth century, is the Georgian cabinet from Edward Garratt. In it may be detected the faint, and still charming, beginnings of decorative motifs that later became known as Victorian. These motifs have not yet been exaggerated to the point where the Sheraton chair shown beside it is overwhelmed by them—as might be the case were the cabinet



THE cartel clock, made in 1720 by William Wainright complements the austere group of Sheraton cabinet, lustre candlesticks, Chinese Chippendale mirror and matching chair. Stair and Company.

## "MONTE MAR" EXPRESSION OF A PERSONALITY

(Continued from page 20)

knoll which it knew as a seedling, we experience great satisfaction in a house so perfectly adapted to its surroundings. There is a great sense of tranquility in the wide view of the sea, the rolling hills, the gardens, which resolve themselves into pictures for every window.

I first saw this house on a moonlight night, and as we drove beneath twisting arms of a giant oak into a graveled entrance court, the moonlight tones of blue, mauve and gray glowed softly, like the inside of a pearl shell. Highlights of chimneys, walls, balustrades, shadows of eaves and indented doorways, moon-patterns of shrub and flower-stalk upon simple, flat walls, made a memorable picture of ghostly enchantment. The garden bordering this court, the exuberant flowers cascading over the low retaining wall like the crest of incoming surf, brought us an almost breath-taking realization of beauty so intense as almost to smother our emotions.

The art of introducing a modern house upon a wild hill-top without a distressing sense of intrusion, is one that the architect understands well for he has built often upon California hills. He knows how to create an atmosphere of permanence to match the enduring joy of the land, to locate where he may take fullest advantage of an inspiring site without introducing a jarring note. Sympathetic brushing aside of wildness is far different from a rude usurpation of native growth that has been working to produce an apparently ideal home site for generations. In its every line and form the house proclaims the achievement of man, yet it has all been so sensitively developed that there is no incongruity, only the sense of artistic triumph.

There is no mistaking the tradition of California here. It is established by the wide wall-spaces, the tiled roof, wrought-iron gates and grilles, pierced openings, arched doorways, paved patios with fountains, bright surfaces and deep shadows, big-leaved plants and vines, berried shrubs and spiked flower stalks. There is a hint of the low and simple adobe structure that men

(Continued on page 40)



## ELDS and FORD

Importers of  
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Very fine Louis XV carved walnut sideboard with light faded patina. Circa 1765.

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## Antiques for the Home

dated twenty-five years further on. Still restrained and in good taste, the bulbous feet, the amusing circular devices (some-what like coasters) at the top corners of the glass doors and under the cornice, and the broken-square panels—all these, but strained beyond reason or beauty, will appear again and again. In the meantime, one may rejoice in the solidity and grace of pieces like the one illustrated. And, what is equally interesting, its size is as rational as the decoration, as anyone may tell by comparing it with its accompanying chair.

Garratt has an excellent stock of English and French 18th and 19th century furniture and specializes also in porcelains and pottery from these two countries. A sample of these wares is shown



A N Aubusson tapestry fire screen from the reign of Louis XV. A. M. Adler.



ENGLISH nineteenth century compote jars in ruby glass, engraved with forest scenes. English Antique Shop,

The mahogany Chippendale bracket above was intended to hold a bracket clock, but as those are customarily set on mantelpieces nowadays, it may well be used for holding flowers or greens, either over a table or in some corner that might otherwise be dull and empty.

The covered compote jars from The English Antique Shop were acquired in England, but they are probably from the Continent and made early in the last century. The ruby glass is finely, and elaborately engraved with lively scenes of stags and forests. The jars are larger than one might think—over two feet high and ten inches wide at their broadest point. As decorations for a mantelshelf or a sideboard they add a rich note of color (*Cont. on p. 40*)

in the cabinet we have discussed; on the top shelf a pair of Rockingham urns; a green and gold Furstenberg coffee or chocolate service adorns the shelf below; while on the other two is shown a French Directoire porcelain de Paris service, in lemon chartreuse bordered by a basalt-color leaf design.

An unusual serpentine front table is shown from the delightful Hooper Collection, remarkable because the sides, including the apron, are serpentine as well as the front. The wood of the apron is exceptionally fine, full of lights and shades, while the rope edge adds a delicacy of line to the whole. The legs are interesting, too, square and broken by a molding in the middle and curving abruptly at their bases.



A NINETEENTH century Georgian cabinet and Sheraton chair. Eighteenth and nineteenth century French and English porcelains and pottery are shown in the cabinet. Edward Garratt.



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## A FRENCH COUNTRY HOME IN OHIO

*(Continued from page 15)*

home of Mr. R. M. Schlback, set in the rolling terrain near Canton, Ohio, illustrates such adaptation, skilful, interesting. The plan of the house has that irregularity, that effect of un-studiedness that can be so fascinating when it is executed knowingly, as here, to achieve a desired character for both exterior and interior. The roof lines at varying levels further the idea. The cone roof, reminding of an old dungeon keep, shelters in the second story a part of the owner's suite, and below, the breakfast room.

The material of outer construction, common brick, painted white, is at one with the design, although it is not at all typical of French work. The bricks, it can be noted, are set with a certain unevenness for added textural surface. And the steeply pitched blue-gray slate roof is skilfully made to accent this effect of texture. The external woodwork, it is interesting to note, is also gray-blue in color, although slightly more intense than the roof color.

The landscaping around the house, while obviously still new, has been designed to bear out the principal features of the façades.

Within the house, architects, owner and decorators have striven to bring about a pleasant, not too formal, comfortable quality to the rooms. Color is bright and sometimes daring. The living room and dining room are shown here in photographs, and as the decorators have obligingly sent us an excellent description of the colors and other things of interest in these rooms, we can do no better than quote from their letter: "The walls (of the living room) have a white ground with moldings picked out with gold, and softened with a misty green tone. Many of the pieces are antique. An antique Aubusson rug gives abundant inspiration for color and variety of fabric and wood. Pastel coloring of the soft silver-rose taffeta hangings was accentuated by silver urn lamps and turquoise vases. Deeper tones of seal, vert antique, garnet, hold the harmony of fabric to such varied woods as beech, walnut, mahogany and old paint finishes."

The breakfast room, not pictured here, situated, as before stated, in the round tower, is

painted the color of terra cotta, and the entry hall sports a marbled paper in pink and gray, finished to look like highly polished marble. The furniture in this little room is Empire in style, with an antique commode, two old chairs, and wall lighting fixtures of gilt bronze and crystal.

In spite of its Traditional connotations, this house seems freshly and conveniently and gayly contrived to harmonize with the contemporary scene. Moreover, the style of this kind of house is capable of so many interpretations and variations, it is so friendly and homelike, and withal so reminiscent of happy vacation days in Europe, that it is no wonder that it is the basis for an ever increasing number of houses.

## CELLINI WAS HIS MASTER

*(Continued from page 17)*

half years because of its intricacy and fineness of detail. His largest and most profitable undertaking was in the Williamsburg Savings Bank, though it took only a year to finish. His business in Europe he lost during the war. "But", he says, "America has more than made up to me what I lost in Europe". Fine pieces are on display at present in the International Building in Rockefeller Center, pending completion of the permanent gallery in the British Empire Building.

One of Mr. Bach's most remarkable recent achievements is the perfection of his process of coloring stainless steel. Recently, Nelson Rockefeller presented this innovation at a preview at Pedac, Rockefeller Center, a climactic point in the Bach career that brings out his artist's sentiment when discussed. This collection of stainless steel was later placed as a permanent exhibit in the Procurement Division of the Treasury Department.





## CLOCKMAKER TO CHARLES II

(Continued from page 29)

in the morning!

It is hardly necessary to direct the attention of collectors to the fine proportions and elegant appearance of both these clocks. Tompion was almost without an equal in this respect, Joseph Knibb being his only compeer. All the earlier specimens, and in the opinion of some the most charming, were made with spiral pillars on each side of the hood, but in our opinion the straight pillars found in the later ones fitted with the finer movements give the case a more dignified appearance. However this may be, it is not too much to say that, taking Tompion's work as a whole, if his movements show the fine craftsman, so also do his cases and external details show the artist's hand.

The astronomical clock illustrated was discovered in 1927 in one of the rooms of the Hanover Chapel at Peckham, England. As the dial looked interesting the minister cleaned off a century's dirt, revealing Tompion's signature and a clock of considerable historical importance and value.

Investigations proved that it was one of the clocks which Sir Jonas Moore had made for the use of J. Flamsteed, the first English Astronomer Royal, and fitted into niches in the Octagon Room at Greenwich Observatory in 1676. There were apparently three made by Tompion, but only two have been traced. One of them, a year timepiece, was acquired by the British Museum and the one under review is now the property of a private collector in London. It is surmised that when Flamsteed resigned and took his clocks from their

niches, he established his ownership by engraving his name and the date 1691 across the matted centre of the dial. His right was contested by the authorities, but the action resulted in a decision in his favor.

On reference to the dial of this clock it will be noticed that the numbering is in decimals, both as to minutes and seconds, and the hours are shown through an aperture on the right of the hand collet. It has a duration of two months between windings. Elsewhere a doubt has been expressed that the spandril ornaments belonged to the dial, but the present writer sees no reason for such a doubt, as he recently found precisely the same cherub ornaments on another example of Tompion's work of the same date, which was unquestionably genuine. The case of oak in which the movement is fitted was more than likely made to the order of Flamsteed, and while it is roughly made it is of pleasing form and is in harmony with the unusual dial.

In this age of quick construction by mass production and electric synchronization we should not forget the man of inspiration and genius whose work is a joy to look upon and whose clocks were so wonderfully made that they record the time today as accurately as when he made them. In the West Country of England there lives an old farmer whose most cherished possession is a Tompion clock that has belonged to his family ever since it was made. The writer has watched the look of satisfaction on the old man's face as he listened to the "pips" of the broadcast time-signal and his Tompion striking its silvery bell at the same time.



## DESKS AND LOWBOYS

(Continued from page 13)

that the first of these interesting tables were brought direct to the colonies from Holland, because the first style have the same flat cross-stretchers and turned trumpet or inverted cup legs as those which first appeared in England after William the Dutchman became King of Britain.

Original examples of this style are by no means plentiful

and while they are exceptionally decorative, it cannot be said they are particularly comfortable as a table at which to sit; this because of the unusually deep apron with small pendant ornaments. But as side tables with a wall mirror above in a living room they are undeniably effective; and we have seen a pair of them with the early shaped mirrors in plain walnut frames, placed one on either side of a door, in a large room.

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THIS imported Italian ceramic ornament is just the thing to add a touch of decorative color to a table, curio cabinet or shelf. It is painted in varied floral colors and is equally suitable for Traditional or Modern rooms. The price is very reasonable, \$1.49 at the Paris Decorators, 433 Fifth Avenue.

A VICTORIAN English biscuit box, Sheffield design, made about 1850. This fine bit of silver is admirably adapted for use in serving cocktail crackers or cookies at luncheon time. S. Wyler, Inc., 713 Madison Avenue.



AT one side of this low table with old-fashioned stretchers is an early American chair upholstered with hand-blocked linen. Liebhold Wallach, Inc., 3 East 52nd Street.



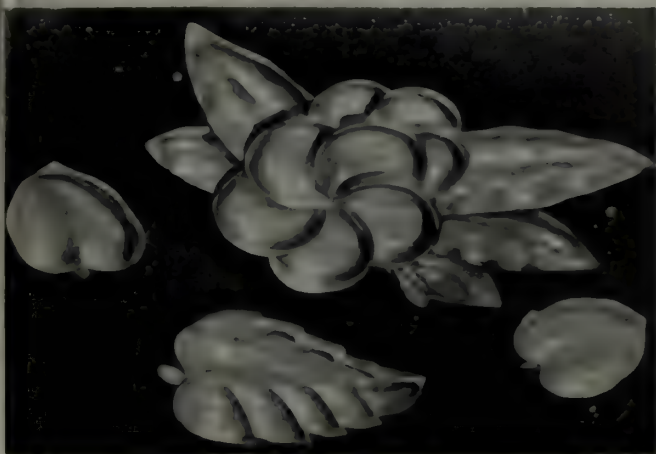


# TALKING SHOP

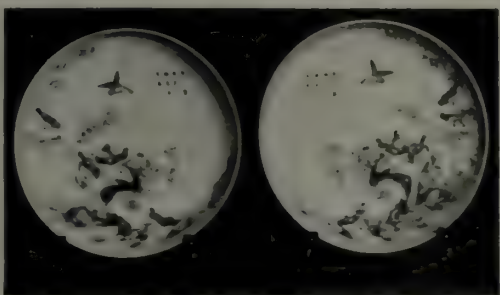
A CHARMING Christmas present would be this folio of rich Oriental gold brocade. The fly leaves are silk and there is a handmade deckle-edged paper which accommodates about twenty-five pictures. The color of the album may be peach, green, gold or blue, and the price is \$18.00. Yamanaka & Company, 680 Fifth Avenue.



SOMETHING quite new are the wooden trays from Hammacher Schlemmer. They are made from Koa, which is a tree growing only in Hawaii. Of course they are hand-tooled by native Hawaiians and are designed to resemble the ohai hau leaf, which is the hibiscus leaf. These wooden trays can also be obtained in the flora and fauna of the Paradise Islands. Prices from \$2.50 to \$21.00. Hammacher Schlemmer & Co., Inc., 145 East 57th Street.



THESE beautiful Chinese porcelain plates were bought from a well-known Chinese collector as perfect examples of K'ang Hsi Imperial Kiln ware. None of the products of the Ching-Te-Chen factory were sold until the first conflict in China in 1932, then they were duplicated and distributed generally by the owners of the factory. Yamanaka & Company, 680 Fifth Avenue.



HERE is a double compact and matching lipstick. It is made of gold striped enamel and basket weave enamel. The Town and Country perfume is in glass-topped bottles, etched with town and country scenes. The gift box is of chic copper and wood. The price is \$12.50 and the creator Helena Rubenstein, 715 Fifth Avenue.



IN spite of all the perfume in the world a new one is being introduced to New York this month. It is called "Grand Prix" and it is Charbert's latest concoction. The package is a miniature, lady's riding boot made of leather and the replica of a polo spur is of metal. The odor is a delightful outdoor perfume although it is quite suited to evening use. Bonwit Teller, Inc., 721 Fifth Avenue.



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| LESSON XVIII. Jacobean                             |  |

### ANTIQUES FOR THE HOME

(Continued from page 35)

to a room done generally in quiet tones and add or heighten a Nineteenth Century feeling.

The Symons Galleries are now located in their own building at 12 East 53rd Street, New York. Two floors are devoted to French pieces, two to English, while the fifth floor contains a rich collection of ecclesiastical art, objects dating from very early periods, and porcelains, bronzes and tapestries.

One of their very fine pieces was chosen to represent them—a Louis XV commode of bombe shape, fitted with two drawers which look like one so that the line is unbroken. The entire front panel is incised lacquer, or *coromandel* work, brilliant with flowers and exotic birds in green, white and red. Though this decoration looks somewhat glaring in the photograph, in actuality it is as soft in general tone as the brownish marble top with which it blends to perfection.

From A. M. Adler, antiquarian, comes another Aubusson piece of the days of Louis XV—a tapestry fire screen, with a carved natural wood frame from which the old paint has been stripped off. The name of Aubusson is of course familiar to everyone, synonymous, as it is, with the finest of carpets and tapestries. The industry that makes the little town of not six thousand inhabitants famous all over the civilized world was founded in 1531, and quite likely even earlier. The hand-loom is still used for the manufacture of certain tapestries, and the work produced by over two thousand employees is maintained at a high standard by a national school of decorative arts which was founded in 1869.

### "MONTE MAR"

(Continued from page 34)

called home when they first settled in California. It pays tribute to the past, honors history, holds to the lines that the first builders found suitable. The white of the walls has been modified to tell the story of passing sunshine, mist and rain. Rose tiles from Spain and the vivid green ones from China have taken on a soft tone, the mellowed green of the shutters, black wrought-iron grilles, weathered gray paving stones and patio flooring, and the blazing golds, scarlets and vivid blues of flowers, such as Alhambra gardens once boasted, are all reproduced to make this ranch an authentic traditional California home.



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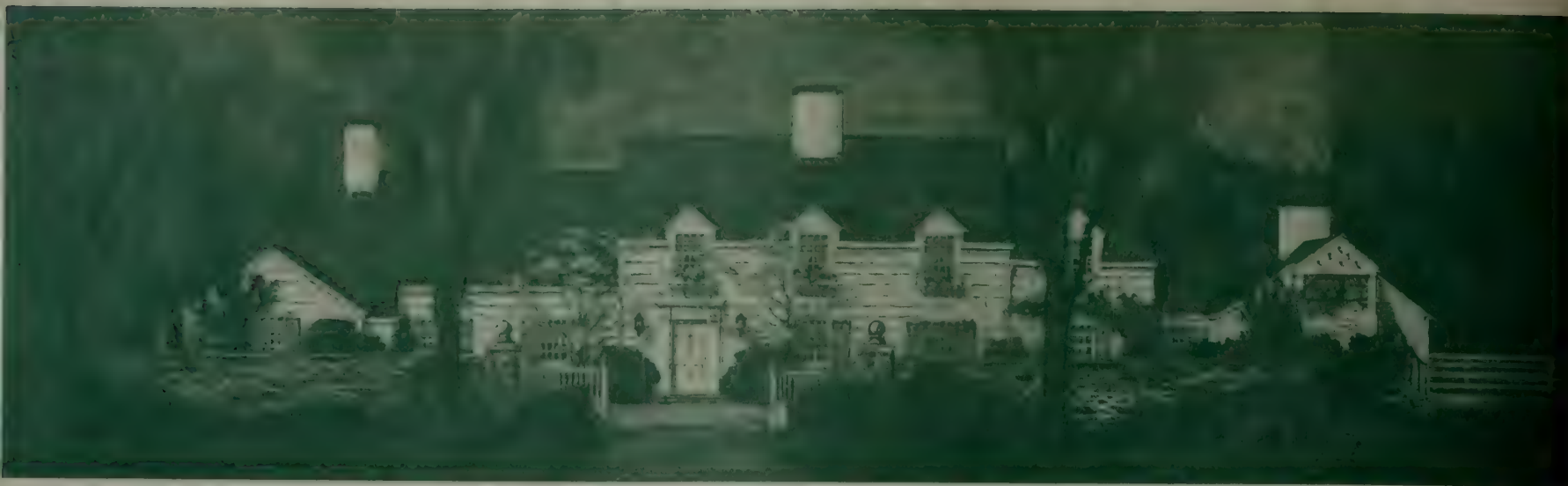
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*Approximately*

This intriguing house is planned for regal rural life and abounds in many unique features. It can be expanded or contracted to suit. The house as planned contains a large living room; library, paneled in pine; billiard room, lavatory between; dining room; pantry; kitchen; maids' dining alcove; three car garage; chauffeur's room and bath; two master bedrooms, each with its own dress-

## NOTE

A small scale floor plan of any of these houses sent upon request, or a booklet of 30 plans designed for us by Chester A. Patterson upon receipt of \$2.00.

ing room and bath on the first floor; large coat closets. Upstairs two additional master bedrooms, each with its own bath; nurse's room; two children's rooms and bath; four additional maids' rooms and bath. There is a large outdoor terrace; slate roof; brick, stone and hand-split shingle exterior; Georgian gallery with its marble floor; two and three exposures to every room; ample closet and wall space.



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## ARTS & DECORATION

Volume XLVIII December, 1938 Number 3

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Photograph by Gustav

## *Trees—*

ON CHRISTMAS MORNING

"With feet and toes beneath the ground,  
trees, I think, are wise  
to flap their arms and hands around,  
and get some exercise."

From "Inside a Little House," by Aileen Fisher



# ARTS & DECORATION

## THE NEWEST OF THE BING CROSBY HOMES IN SAN FERNANDO VALLEY

By CLEMENTINE LAWRENCE

PEOPLE who go to movies all the time—  
People who follow the horses—  
People who listen to the radio every Thursday night—  
That's a sizable slice of America.

All of them know Bing Crosby. He may be Harry Lillis Crosby, Jr., Doctor of Philosophy, honoris causa, (Gonzaga), but to most of America he is a motion picture actor, race track owner and race horse owner, radio crooner, whom they call Bing. They know how many children he has—four sons, including a pair of twins; how many wives he has had—one, a former motion picture actress.

They know he likes to spoof the dignified and the pompous on the air with a string of long words—correctly used and cor-



THE entrance hall of the Crosby home in California. The general effect is classic Georgian, with Chinoiserie wall paper and Saraband rug in faded rose.

THE front façade of the home in the San Fernando Valley seems to be a combination of New England and the South, with the Doric columns and the "captain's walk" on the roof.

H. W. GRIEVE, A.I.D., DECORATOR

FRED R. DAPPRICH, PHOTOGRAPHER







THE master bedroom is of a very vivacious nature with a yellow carpet and fluted and ruffled curtains and a chaise longue. The table is an old Pembroke model, and the fireplace white marble.

THE library, which does not show much but the window. The walls are redwood paneled, and the desk is made from a fine old spinet case. The Chippendale chair is upholstered in green leather.



rectly pronounced, even in the wildest merriest moods.

But do they know—do you know—that Dr. Crosby's private life is lived in an atmosphere of beauty, with a simplicity and a dignity that is genuine?

Tall white columns guard the doorway. The rooms have fine furniture for comfort and rest. The entire house has beauty, without and within.

Yet it is as American as pumpkin pie, Negro spirituals and Man-of-War. This house has been built because a young man possesses a deep soft voice which he has sold to the American public by those two modern miracles, radio and screen.

In Spokane, Washington, he was the middle son of seven born to the Crosby family, in comfortable circumstances. He graduated from high school, and then grew weary of college. With a few dollars and a couple of extra shirts, he started south. He played drums in an orchestra; now and then he sang the chorus of a song.

Inevitably he landed in Hollywood. Now he is famous and rich, but you can't laugh him off as a crooner. He





is quite a person throughout this country.

All who have met him know that he is a sky-larking, gay and laughing fellow, with an indomitable sense of humor and a great desire to live his own life. He prefers old clothes, horses and golf to night clubs and Hollywood pre-

views. When he built this house, he used his money but retained the sense of humor and revealed taste and good sense under the clowning.

The first home Bing Crosby and his wife Dixie had was in the Toluca district north of Hollywood. It was simple

THE living room in the Crosby home is in brilliant colors, red, cream, green and mauve, and here and there a touch of hunter's red. Great lounge chairs are covered with hunter's red, which is also used in the window pads and the lampshades, all very gay and happy.

THE drawing room has a more modified effect, for here the panels are painted white, and brown is used with turquoise and yellow and white. There are old Chippendale chairs from Philadelphia and a Chinese lacquer screen at the end of the couch.

THE Bing Crosbys and their littlest baby.







THE most noticeable feature in the Crosby living room is the old spinet finished in bleached wood to match the rest of the furniture.

and spacious, but four sons in the middle of the film colony seemed to demand more country than they had. True, the Crosbys own a ranch north of San Diego where most of the horses stay, with a fine adobe California ranch house on it. But they dreamed of building a home with all the dream rooms in it.

In a walnut grove in the San Fernando Valley they found the site, and there they have built this handsome house with the tall white pillars.

It is decorated in the quiet taste these young Americans find most to their liking. The exterior has a definite Mount Vernon flavor, with a wing on either side of the main house. Firmly American are the two farm benches, painted white, flanking the front door. They came from Vermont. Inside, the fine fan-light sheds light on white walls, good floors, and a Saraband rug in tones of faded rose. Just the kind of entry a great house in the Colonial districts of the Eastern seaboard might have—one of those built by masters and owners of Clipper ships.

Throughout the house are old American touches: hurricane lamps, harness maker's benches or old bird's-eye maple checker tables used as end tables, an old maple cupboard to hold a radio, a cobbler's bench as a coffee table.

There are a number of fireplaces. Mr. and Mrs. Crosby believe in the homely ability of a wood fire to bring peace into a room. All the fireplace fixtures are specially fine. In the drawing room is a beautiful Adam fire fender and tools.

In the master's bedroom all the furniture is antique, and excellent. The bedspread is quilted sateen like the over curtains. The mahogany chaise is covered in yellow and white brocade, as is the wing chair.

A sitting room opening from this bedroom has the same background decoration. Lounge chairs are covered in pearl gray sateen finished with yellow and white fringe, and the couch is in gray and white, a lovely setting for the blonde mistress of the house.

There are many fine Chippendale pieces. Two excellent examples are in the drawing room, where there is also a fine Adam sofa table.

Peace, dignity and comfort are all to be found in the new home the Crosbys have built in the San Fernando Valley of Southern California. An American home in sound taste, Dixie and Bing Crosby have built for the rearing of four sons and for their own living!



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## *Christmas Eve*

**IN THE LAURENTIAN HILLS**

THIS extraordinary photograph of a winter twilight was displayed during the winter exhibition of the Camera Club in the New York Salon of Photography. As a work of art it has a genuine appeal in the contrast of light and shade of the composition, the snowy expanse shot across with black lines of trees and fences. There is also a nostalgic quality in the intimate little farm group, with the long shadows and the curious radiance of the late winter sun. The photographer, Gustav Anderson, has made a special study of photography of country landscapes.





Jonas Lie, the Norwegian painter, and his daughter, Sonja, opening presents under their Christmas Eve.

## CHRISTMAS EVE AT HOME

BY JONAS LIE

EDITOR'S NOTE: I remember so well the first time I ever saw Jonas Lie's landscapes—painted in Norway, of course—with their shining birch trees in the foreground, sparkling sky, white sail boats blowing across deep blue water and the vivid Norway sun burning through the paintings bringing to them a sense of life and growth that is reminiscent both of Jonas Lie's character and of his birthplace. Today he is President of the National Academy and recognized as one of America's foremost painters. As we all know, he was born in Norway and came to America in 1893. His first exhibition, as I recall it, was in 1905, and it was there that I saw the paintings that have held my interest and appreciation for over a quarter of a century. Mr. Lie is represented in America in all the foremost galleries and museums and has been a prize winner from New York to San Francisco. Just now he is living in the old Sherwood Studios, on Fifty-seventh Street, New York, famous as having been, at one time or another, the home of practically every well-known artist. His daughter Sonja, who is presented in our illustrations on these two pages, is his companion and devoted friend, and since the days of her earliest recollection Christmas Eve has been spent as her father's guest, drinking each other's health and opening their Christmas presents together.—M. F. R.



THE custom of making gifts at Christmas is said to have been started by Three Wise Men whose wisdom in this respect I seriously question. With us Christmas is a traditional ceremony. The traditions we celebrate go back before the birth of Christ to the Roman Mid-winter Saturnalia festival. Every winter the Romans went in solemn procession into the woods carrying lighted torches to fasten onto the evergreen trees in homage to nature's evidence of continuing life. The Christmas tree with its candles is a symbol of this.

Families also have their individual traditions which serve as a link between generations. My strongest memories of Christmas in Norway are the anxious hours we children spent fearing that father couldn't afford to buy us a tree. Each year this fear worried us weeks in advance, but the tree never failed to appear.

Father always trimmed the tree, while mother piled trays with figs, dates, nuts

and fruits. When chimes of the church towers rang out, we children were sent with sleds packed with gifts for relatives and friends. We pulled our sleds through the falling snow, past fascinating shop windows lit by rows of flickering gas jets which melted the frost at the bottom of the window panes. After the gifts were delivered came the thrill of returning home for the great moment when the living-room doors were opened. As father opened the doors from the inside, we sang "Silent Night, Holy Night". . . and there stood the glorious tree, glittering in colored glass ornaments, tinsel, and silver icicles, branches tipped with candles, and a star perched on the very top. It was a moment of great excitement and unforgettable happiness for us children.

And so as I trim the tree in my New York studio, I fasten a star at the highest point, and hang carefully the ornaments saved from other days. The little glass swan has lost its glass tail, but the blue

and white chickadee is still whole, as are the two silver horns, and the pink glass bell that tinkles as I lift it to the branch. When I have put all the gaily ribboned packages under the tree, I start the victrola playing "Silent Night," and open the door for Sonja. The gleam in her eyes when she first sees the tree is the same as when she was a tiny girl, though now that she is quite grown up a deeper understanding seems to mingle with the joy. After the gifts have been unwrapped, Christmas cards from friends in all parts of the country and letters from those across the ocean are opened and read. Then it seems that the room is filled with friends and that Sonja and I are not alone as we drink our Christmas toast. We talk about the Christmas holidays we spent in the Adirondacks many years ago. The nights were cold and (Continued on page 44)

The painter and his daughter are here drinking a Norwegian punch to each other's health and happiness.

ert M. Damora, Photographer







# Christmas

BY *Tony Sarg*

The day before Christmas, spent in the society of his marionettes, is a busy time for Tony Sarg. The bouncing effigies shown on these pages indicate the kind of hilarity this versatile artist brings to the festival of Christmas.

*Tony Sarg is one of America's best known and best loved illustrators and designers. The work of this gifted artist is astonishing not only because of its ingeniousness but because of its never-ending variety. Mr. Sarg has long been known as a humorous artist; he has designed posters, Christmas cards and wall papers, his mammoth rubber figures of strange animals are the highlights of countless Thanksgiving and Christmas festivals and his marionettes have added to the delight of the Yuletide from one end of the country to the other.—Editorial Note.*

Tony Sarg busily at work Christmas Eve in his studio giving the last whimsical touches to his Christmas fantasies.



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# Eve IN the Land of Make-Believe

ON Christmas Eve most of my friends are able to relax and take things easy and conjure up visions of turkey dinners and Christmas puddings. For me, Christmas — and especially Christmas Eve — is my busiest time, and those who cause this extra labor are the children. But after all it isn't really work, and each year, if the truth be known, I look forward with real anticipation to the opportunity of making Christmas a happier event for my young friends. When the Yuletide season arrives children want to be amused and when I say children, I mean young people from six to sixty.

This illustration is a scene in my workshop and the time is the afternoon of the day before Christmas. Jumbled about on tables and chairs, over the mantel and in the darkest corners are the many objects of Christmas cheer. Here is a marionette, his fractured arm and missing head waiting to be replaced; there is a pile of Christmas cards ready for the last-minute dash of color; in another place, leaning against the wall, is the background for a Christmas pageant which must be freshly painted with scenes of snow and Santa Claus; and frowning in the hall is a mammoth rubber tiger who dares not emerge from his lair without his accustomed, but now missing, stripes.

In a large number of cities through-

out the United States, Christmas is celebrated by parades and whimsical festivities dominated by monster balloon figures created in my studio. Some of these giants stand seventy feet high and on these big temperamental fellows a few last minute preparations are always needed, such, for instance, as ascending an eighty-foot ladder to put a last touch of color on a giant's fingernail. On such anatomical tasks are spent the closing hours of my prelude to Christmas.

While all of these duties require close attention, they often present elements of high comedy to brighten my holiday hours. For example, a fun-loving titan played quite a trick on an innocent colored man. It happened one morning in New York that this giant comedian was released into the firmament to wander at will in the heavens. It made straight for the Empire State Building; hugging this immense tower, it climbed the wall until it reached the fifty-sixth floor. There a negro, whistling happily, was intent on washing the windows. The adventurous giant suddenly appeared like an apparition and looked him straight in the eye! It is reliably re-

ported that the negro dropped his pail and precipitately fled. I'm afraid it spoiled his Christmas.

Another balloon fashioned like an oversize elephant was carried out to sea. Such balloons are usually tagged with an envelope, inviting finders to return them and collect a reward of \$500. Strangely enough, this huge pachyderm traveled all night by air, and without being seen, landed eventually on Nantucket Island. Two days before Christmas a local fisherman, while out rabbit hunting, found the immense rubber elephant frozen to the ground. Coming across the balloon tag he reported the find and received (Continued on page 44)



Photos courtesy of Tony Sarg



# THE CAVALIERS' HIP-FLASKS

By GILES EDGERTON

THE hip-flask of the seventeenth century was something of a sartorial adventure, of silver and gold, often set with jewels. It was worn suspended from a gorgeous belt. More often than not it carried wine rather than the mighty flask beverages of today.

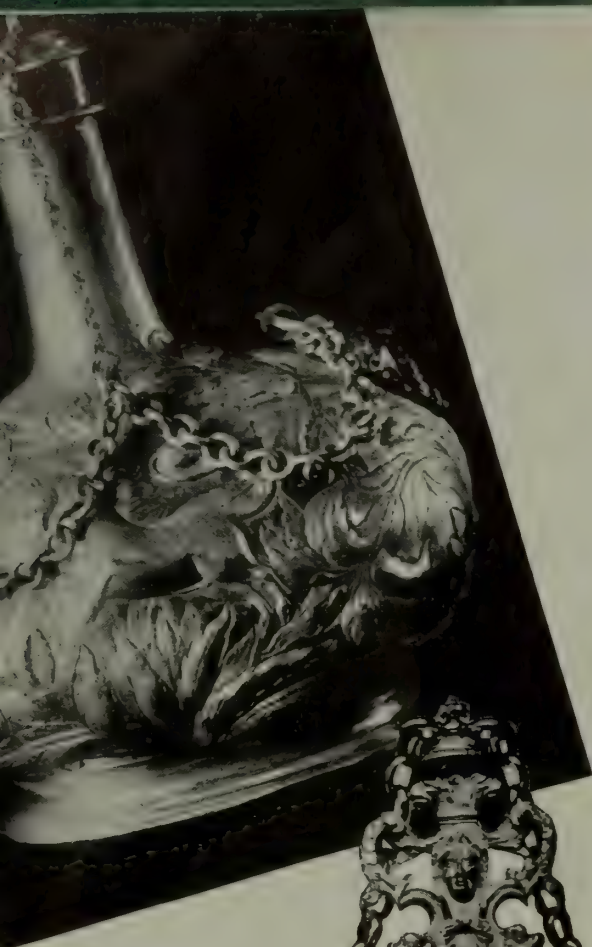
It was the lineal descendant of the Pilgrim's bottle that cheered many a Christian wayfarer on their way to the Holy City. Possibly it was the contents of one of these bottles that stirred the imagination of Tannhauser to deflect his weary feet to the primrose path that lead to Venusberg. I cannot remember whether or not the Pilgrims of the famous chorus of the opera were allowed to carry Pilgrims' bottles in the opera chorus but I am sure they did in the old days and it is the only comfortable thing that I can think of in connection with the Christian pilgrims. Of course the Pilgrims' bottles were not handsome or valuable, but as much a solace to the spirit as more gorgeous ones of the gay cavaliers.

It seems that many of the more ornate and handsome of the Pilgrims' bottles grew in time to massive silver shapes. One that we are showing here was at least three feet high, found in London, and made there during the reign of Queen Anne. Although the pattern of this was copied from an old hip-flask it grew into something far too heavy for even the most powerful of the swashbuckling courtiers. Many of the patterns of the silver gilt flasks were converted during the reign of Charles II into large wine bottles and these were probably used for carrying various wines on royal hunting parties that were so popular in those days.

One of a pair of very splendid Pilgrims' bottles, dated 1692, is used as an illustration for this article. This pair was made many sizes larger than the hip-flasks and has been copied more than once in modern times by the silversmiths of London.

The photographs of this collection of hip-flasks and wine bottles were sent to this country a number of

THE silver-gilt hip-flask shown on the upper part of this page is smaller than any of the wine bottles which were made in the reign of Charles II. It was probably used for one of those special home parties which were the joy of the court at the time. At the left we show one of the most massive Pilgrims' bottles that have survived this generation. It is one of a pair made in the reign of Queen Anne and is an exact copy of a portable flask. The flask is now in the collection of the Duke of Devonshire and the arms are those of the Earl of Burlington.





HEY HAD THEM TOO

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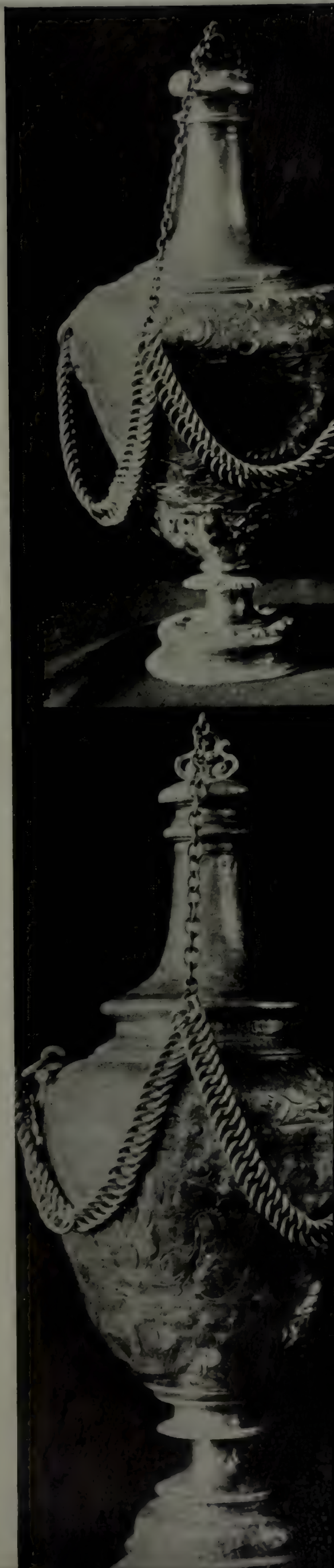
A HIP-FLASK in the days of the Virgin Queen Elizabeth. One of a pair dated 1580.

years ago and so far as we know have never been presented in any magazine. The original collection from which these pictures were made is still in London. Perhaps one of the more unusual was a flask for old sack in the days of Queen Elizabeth. A pair of these in the London collection were dated 1580. A particular one that we present here is eighteen inches tall and festooned with elaborate chains. A curious fact is that so far as I know there is no collection of these bottles in any museum in this country. To read of their widespread use in the sixteenth and seventeenth centuries has been something of a surprise and their presentation in this magazine is noteworthy and unique.

As we look into the question of wine bottles of the different periods we discover some of the old Roman bottles which were probably used as models for the more elaborate and fashionable hip-flasks. These were largely used in those ancient times for toilet unguents and for

carrying ointment with which the corpses were anointed. In the Western Church the name is still applied to the vessels containing oil consecrated by the bishop for ritual uses, and in England they are used in the ancient ceremony of anointing the Archbishop of Canterbury. The ampulla of the regalia of England has taken the form of an eagle, in France it is known as *la sainte ampoule*. Examples of the bottles are seen in Rheims and are considered precious possessions as for generations they were used in anointing the kings of France. These ancient ampullas (flasks) were usually of glass and earthenware, having two handles and a somewhat globular body and they were not only used for ointments and perfumes but for the serving of wines at banquets. They were larger than the Pilgrims' bottles and not as ornate as the cavaliers' hip-flasks. If one has in one's possession a hip-flask or pilgrim's bottle, it could be copied in silver or gold or glass as a rare Christmas present, most unusual in character, or it could be reproduced in the larger size to serve wine in at a dinner party or sherry at afternoon tea. To what extent these flasks may have been copied in this country I have not been able to find out. I fancy the copy might be made from a picture as the originals seem so very difficult to get possession of or to even get a glimpse of in a museum. I think that a pair of these might be most spectacular on an Elizabethan sideboard and productive of much interest and intelligent conversation. Today our hip-flasks made so necessary to our peace and comfort during prohibition have shrunk in size but gained largely in popularity. One does not see the hip-flask, but one depends upon it even as the old Pilgrims did for sustenance of the body and spirit.

AN enlarged copy of a hip-flask made during the reign of James I. It has the outline of the portable bottle but was really intended to hold wine. At the right, one of a pair of hip-flasks dated 1692. This bottle has been copied several times by modern silversmiths.







Photographs by Dana B. Merrill



## YULE TABLES

CHRISTMAS EVE and Christmas night tables are going to be lovelier than ever this season. Many of them trimmed with Christmas branches, evergreen and acorns, holly, bittersweet, mistletoe—others with center-pieces of fruit in different colors piled high, setting the color note for the entire table. There is not much room on a tea table for decorations so the table is moved up close to the Christmas tree and the centerpiece is of bright colored cakes and fascinating little sandwiches.

Perhaps the most popular of all the holiday parties will be the buffet supper after the theater and concert or at midnight at the dance. The pictures at the top of these two pages show two different types of the buffet supper. One is decorated entirely with cellophane trees and ornaments and a cloth with a Christmas tree pattern on it; the other is much more informal with bread ready to toast and tea to be served when it is desired in place of punch. The favorite fruits are the large purple grapes from Holland, navel oranges from California and the camise pears, all topped with a dead ripe pineapple. Where fruit is used on the table evergreen decorations are banked up over the mantel and doors and often in heavy ropes around the walls. To realize the beauty of a table set with fruit, see photograph on opposite page.



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IN the top picture, at the left, the Christmas trees of aluminum foil are from Clem Hall and the tablecloth with the fascinating Christmas tree pattern from Gribbon Company, Inc. The chromium buffet server and accessories are furnished by Lewis & Conger and the silver by Lunt. The china with the delectable fireplace design is from W. F. George.

OPPOSITE page, lower cut—the linen is from Mosse and the chromium jacketed teapot and all other accessories from Lewis & Conger.

THIS Yuletide buffet supper has a linen background on the table with applied stripes from Mosse, and the Toastmaster and all buffet accessories from Lewis & Conger. The decorations on the table here are mainly edible and great banks of evergreens provide an appropriate background.







MADAME Slavenska, one of the important ballerinas in Hurok's Ballet Russe.

IF Isadora were lounging in her blue-hung studio today and talking as she always did about dancing she would realize that her vision of "all America dancing" was being realized. Perhaps not just the dancing she dreamed of—the dances of imagination, of poetry, of exaltation—rather a modern development of a century-old dance that Taglioni danced in Italy and Camargo in France, and the incomparable Pavlova in Russia. This new American ballet has opened in New York this season with a swing that will probably carry it across the continent,—Mordkin's company, Hurok's Ballet Russe, Fokine with his fine choreography and willowy patterns, and the most eagerly awaited Romanof.

Perhaps because this new ballet is associated with the great opera house or because it has a fresh point of view shall let it head my list of presentations although actually it will not appear until somewhat later in the season. Romanof, who succeeded Balanchine as ballet master at the Metropolitan Opera, and who will be in complete control of the ballet there,

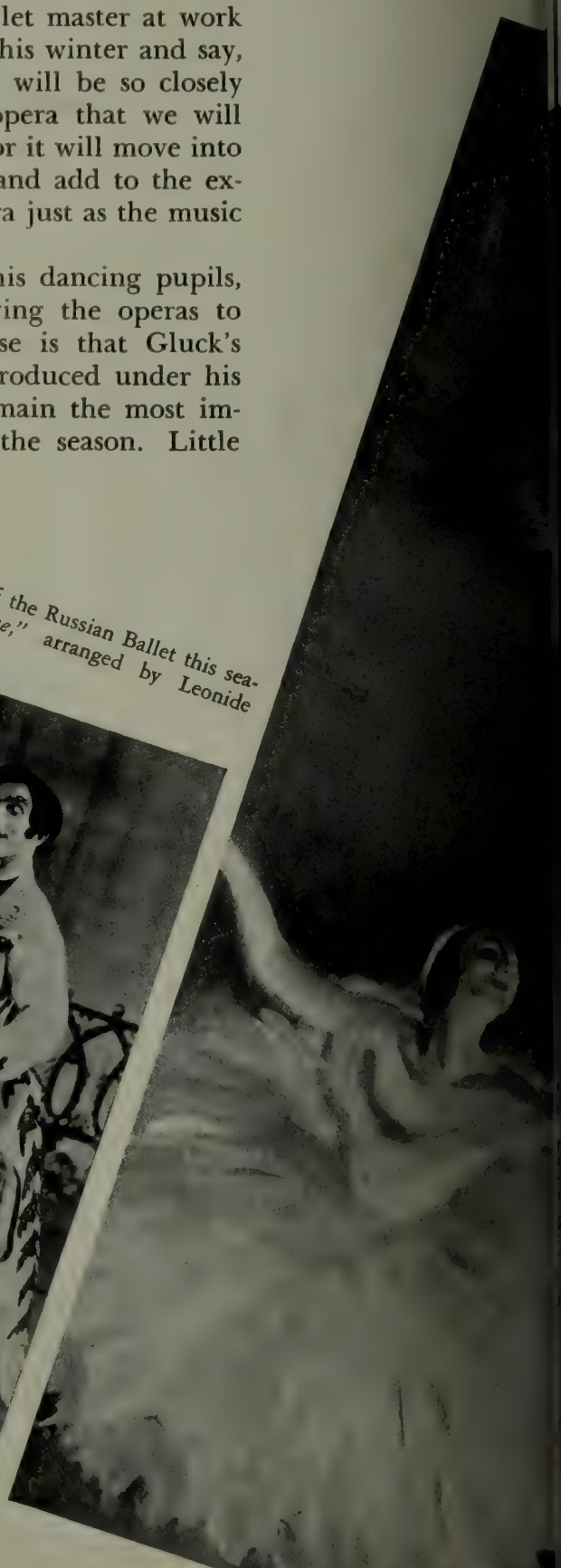
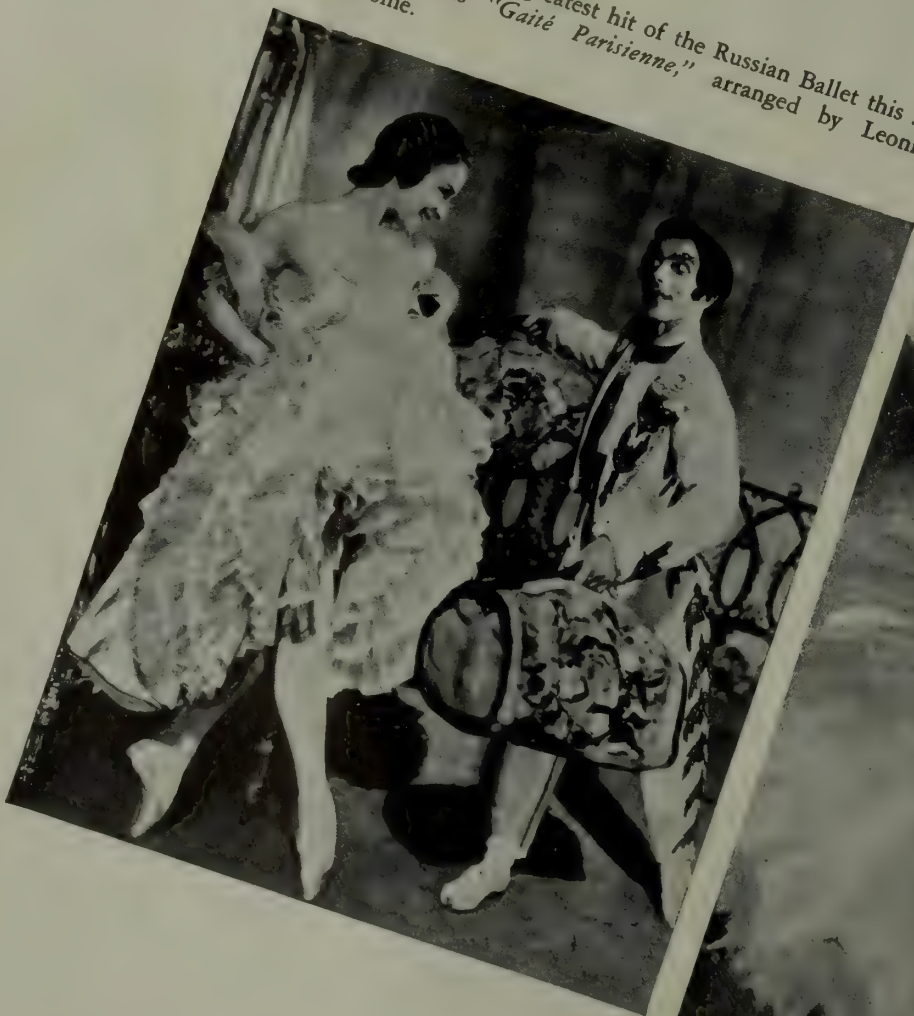
# THE BALLET IS NEWS

By MARY FANTON ROBERTS

is a Russian by birth but a cosmopolitan in his life work. Always he has worked with the ballet—in Russia, in France, in Italy—as a dancer, as a director, as a creator. He was selected for the ballet at the Metropolitan after a careful survey of all Europe and his scheme for the new ballet work there as he outlined it to me a few days ago seems imaginative, original and wise. He does not intend to create some merry little tip-toe scenes, each one a complete dance story, then thrust them into the opera at some opportune moment when the music suggests dancing rather than singing. On the contrary, under his guidance the ballet will be an integral part of the opera, developed through movement and music—as inherent a part of the story as the scenes and the costumes or the vocal expression itself. With a new ballet master at work we will not sit back in our seats this winter and say, "well, here comes the ballet." It will be so closely woven into the pattern of the opera that we will hardly be aware of its approach, for it will move into its place with perfect continuity and add to the expression of the scheme of the opera just as the music does.

Already Romanof is selecting his dancing pupils, giving them auditions and studying the operas to arrange the casting. The promise is that Gluck's "Orfeo" will be the first ballet produced under his direction and it will probably remain the most important dancing performance of the season. Little

PERHAPS the greatest hit of the Russian Ballet this season was "Gaité Parisienne," arranged by Leonide Massine.





# NEW YORK THIS WINTER

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PATRICIA BOWMAN as the flower vendor in "*Voices of Spring*," in which she creates a startlingly humorous character presentation with flawless technique.



MARKOVA as "*Giselle*." One of the most important of the Russian Ballet productions. From a painting by Seago.



EDWARD SEAGO paints this group of ballet dancers in "*Les Sylphides*." Choreography by Massine.

time awaits Romanof before the opening of the opera, but he is a swift worker and he interprets through his own dancing what he wishes to explain to his pupils—just as Mordkin does, and, for that matter, Fokine.

A charming tribute to Fokine and his choreography in the ballet world was seen this Fall at the Carroll Carstairs gallery in an exhibition of paintings by Seago. The paintings, several of which we are reproducing in this article, are closer to the old dreamy, swaying ballet of Pavlova and the Italian school and of the French dancers that Degas painted with such understanding and vicacity. At the opening of the Seago exhibition Fokine was present in person and spoke with interest of the ballet, of





A RUSSIAN setting for "La Fille Mal Gardée," by Serge Soudeikine. One of the Mordkin productions.



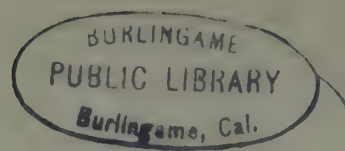
his own work and of the old days. Some important choreography of his was seen in the Ballet Russe de Monte Carlo which was presented at the Metropolitan Opera House early in November. Fokine was not with them at the time but his influence and creative quality undoubtedly had much to do with the splendid success of the Hurok Ballet in New York. From the time of the Ballet Russe of Diaghileff, Fokine has been recognized as a creator and director of exceptional form and understanding. One remembers him rather as a designer and director in the ballet rather than a dancer.

Hurok's wisdom in showing the present Ballet Russe at the Metropolitan was evidenced the very first evening for the prestige of that royal old place seemed to crown the efforts of these fine ballet masters and bring together audiences of great discrimination and enthusiasm. Lifar's leaving the Ballet Russe company so early in the season was a disappointment as it had been expected that he would dance "Le Spectre de la Rose" and Debussy's "L'Après-midi d'un Faune." The gifted young Russian dancer who took Lifar's place gave the best presentation of the *Spectre* that has been given since Nijinsky's time.

The feature of the Mordkin performance was undoubtedly the Strauss ballet "The Voice of Spring," which presented Patricia Bowman as the prima ballerina. Miss Bowman's characterization of the gay little flower girl was the sensation of the evening. Her ballet technique was flawless and combined with it was an enchanting comedy spirit which brought ballet dancing, it seemed to me, into its own so far as the modern presentation is concerned. This ballet had the classic quality in costumes and chorus but indi- (Continued on page 46)

LUCIA Chase and Leon Varkas in "Giselle," a presentation of which was also made by the Ballet Russe somewhat earlier in the season.





*NEW  
FABRICS  
FOR  
WINTER  
WINDOWS*



courtesy of International Silk Guild

SILK fabrics reflecting a tendency toward the Louis XV period have new importance in current decoration. (Left to right) Silk brocaded taffeta indicates the trend to "exquisite" design and daintiness of color—F. Schumacher; Silk antique satin in oyster white with blue broche leaf stripes—Johnson & Faulkner; Authentic Louis XV design, silk satin brocade with armure ribbon motifs—Johnson & Faulkner; documented Louis XV brocade in ivory armure silk with gold metal trees and silk brocade roses—Johnson & Faulkner.

THERE are many new ways of doing over winter windows this season that add immeasurably to the grace and charm of a room. Whereas in the past we have grown to rely on a few practical casement cloths we have presented to us this fall a delightful variety of silk gauze—some plain, some figured, some striped, some with a damask design and all delicately transparent in pastel shades of rose and pink, pale amber and green. Naturally this influx of beautiful silks for the windows has brought about a revival of more elaborate window dressings. And also the designing and weaving of fine silk outer curtains in harmony with these casement silks in texture, tone and color. Some of the loveliest of these are figure



gauze, crinkled silk chiffon, crepe  
with silk cords for interest, self-woven,  
striped, silk tissues, silk fish net with  
large silk slugs, as well as the plain  
tulle and the Matelassé silk crepes. The  
showing seems endless and the combina-  
tion of outer curtain and glass curtains  
bringing about a fresh sense of dec-  
oration in the winter home. In the four  
pictures that illustrate this article are  
shown the finest collection of fabrics  
that so far has come to our notice.  
Among them you may choose between  
painted French cream tones, delicate shell  
and pale rose pinks, light cocoa-brown  
and, of course, that off-white tone known  
as oyster shell. Unquestionably there  
will be a demand for beige and natural  
tints as the popularity of these neutral  
tinted windows may be dimmed but will never  
quite pass out; but the general effect,  
our illustrations prove, is for rare



and delicate textures and exquisite soft  
shades which in some miraculous way  
have an effect of being more brilliant  
than the sharp contrasts of past seasons.  
As a rule, each window is presented in  
varying tones of one color; there is very  
little contrast in new window decora-  
tions. This is true of both casement and  
double-hung windows.

Victoria is again reigning over us, in  
our puffed sleeves, our hoop skirts and  
elaborate coiffures and also in our deco-  
rating. There is a richness and a vol-  
uminousness in our draperies that has  
not existed for many years. Especially  
in window adornment, simplicity seems  
to have vanished entirely, and here we  
have the most gorgeous of draperies,  
most exquisite of glass curtains and all  
caught in with Victorian backgrounds  
and costumes.





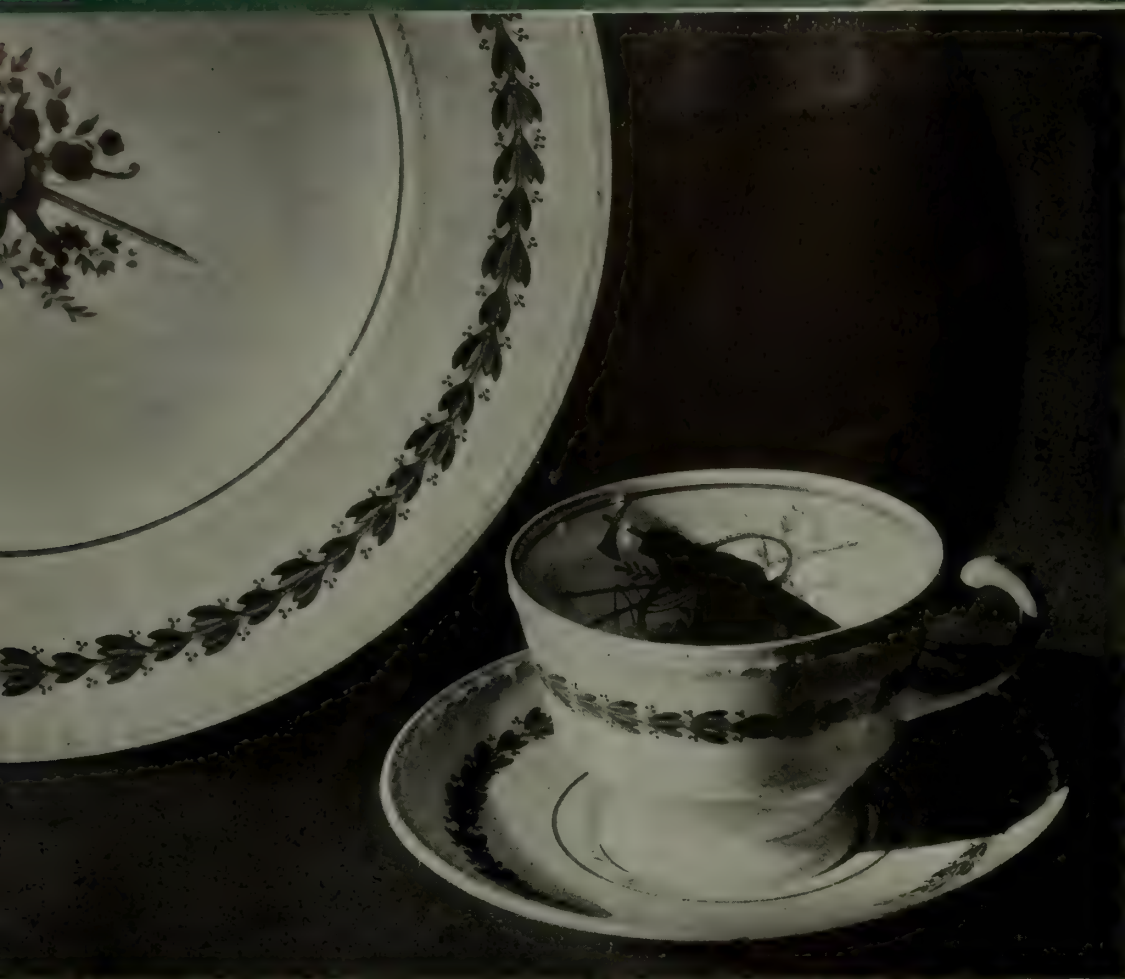
Photographs by Robert M. Damora

LEFT to right, above: Grosgrain striped silk satin-damask with cotton back; an authentic copy of a documented Regency piece; mulberry silk satin with natural and soft green floral motifs. Left to right, below: A strictly modern design in cotton and silk damask in green with natural outlines; antique, striped silk velvet (cotton back) in glowing changeable greens. Draped over arm of chair at right crackle satin, in silk with cotton back, is shown in eggshell tone to give a light note to the group. All fabrics from F. Schumacher. Silk upholstered Regency chair, courtesy Jacques Bodart.

LEFT to right, above: A crinkled, silk crepe drapery fabric with heavy silk cord—Cheney Bros.; Chisel stripe silk-velvet with cotton back in rich two-color combinations—Cheney Bros. Left to right, below: Linen and silk brocatelle of massive design, heavily embossed—Stroheim & Romann; cotton-back quilted silk satin—F. Schumacher. Jacobean candle-stand and silk-velvet covered bench, courtesy the French Company. Strong, glowing color prevails in this group, a definite stand against the pastel trend and carrying out the tendency toward richness.

SWINGING from window, silk gauze with large stylized circular floral motifs—Cheney Bros. Dripping from table, self-figure silk casement cloth with chrysanthemum design—Stroheim & Romann. Hanging at window in background, a crinkled silk crepe Matelassé which, when used horizontally, gives a Venetian blind effect. Shown here in pale rose-pink—Cheney Bros. On seat of chair, to emphasize the importance of pinky tones, a brocaded silk satin damask in rose-pink with empire motifs in blue and white—Stroheim & Romann. French Provincial chair night-stand and lamp, courtesy W. & J. Sloane.





WEDGWOOD group in Hereford design, cream-colored with a green border and fantastic decoration in the center.

## WEDGWOOD, PIONEER POTTER AND INNOVATOR

BERNARD RACKHAM

the history of pottery as in that of crafts the latter half of the eighteenth century was a critical period. With the rise of the factory system, the rapid development of machinery and the birth of mass production had a profound effect on the quality of the wares. From the artistic point of view the changes were undoubtedly fraught with danger. From very early stages the potter's craft had been mechanical in so far as it had come to be dependent upon the simple form of machine—the potter's wheel, but the machine was only an aid in the hand of the potter, and the scope of the human will was widened rather than restricted by its introduction. The use of the wheel meant a new exercise of will power and manual skill in the overcoming of the forces set up in the clay. The art became something more than the mere fashioning of an inert mass of clay which it had been before

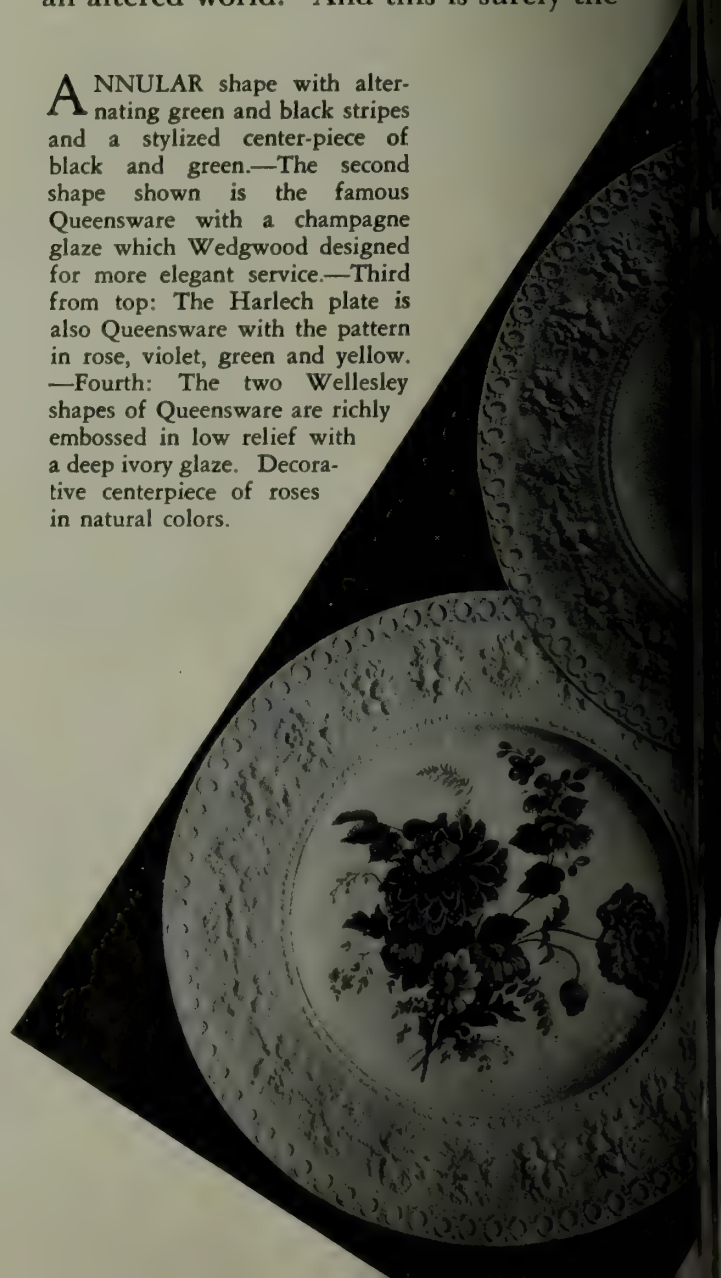
the invention of the potter's wheel.

With the industrialization of the craft, however, in the eighteenth century this simple machine tended to be replaced by other less variable expedients, better calculated to meet the demand for multiple output of articles to a standard shape and uniform size; the process of pressing in a mold, which had long been known for making articles of other than circular shape or with relief decoration, was refined upon by the introduction, toward the middle of the eighteenth century, of the casting process, by which a given shape could be repeated an indefinite number of times. The invention of transfer printing as applied to pottery was another innovation—and for this England is answerable—which hastens on the mechanization of the craft.

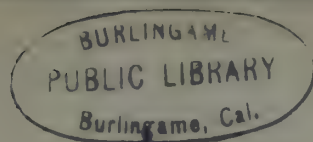
Another powerful agent was the establishment of great factories instead

of the small concerns carried on by individual potters with a small staff of assistants and apprentices in workshops attached to their dwellings. In this change Josiah Wedgwood was the pioneer, so far as pottery was concerned, and in his hands the industry quickly developed along the lines of big business, in touch with other industries and organized by means of improved methods of transport for the supply of markets spread over a wide area at home and abroad. Such a revolution in methods could not fail to have its effect on the character of the wares. The strong individuality, the direct impress of the hand, the personal element in the conception, which are so plainly evident in the earlier wares of English potters, from the rough but virile pitchers of the Middle Ages to the slip wares of Staffordshire and the painted Delft of London and Bristol, gave to these wares certain esthetic values which were undoubtedly sacrificed when industrialism won the field. But regrets, however sincerely felt, for the disappearance of these values would bespeak mere folly—and cowardice even, if they were not accompanied by a determination to seek and to find the good points in the wares which were made to meet the needs of an altered world. And this is surely the

ANNUAL shape with alternating green and black stripes and a stylized center-piece of black and green.—The second shape shown is the famous Queensware with a champagne glaze which Wedgwood designed for more elegant service.—Third from top: The Harlech plate is also Queensware with the pattern in rose, violet, green and yellow.—Fourth: The two Wellesley shapes of Queensware are richly embossed in low relief with a deep ivory glaze. Decorative centerpiece of roses in natural colors.








to these new ideas if it could be improved in the direction of greater efficiency and cleanliness with due regard at the same time for pleasantness to the eye and the touch. Wedgwood's capability both as a chemist and as a practical potter carried him a long distance toward success in realizing this aim; for the rest he had to thank his good judgment in employing artists to design his shapes and patterns. Hence it comes about that Wedgwood's table wares have set the standard for modern domestic pottery. They were imitated by a host of rivals, not only in his own Staffordshire and elsewhere in England but also in the countries on the Continent to which he exported his goods, and to this day the firm which he founded continues to produce many of the patterns which he initiated.

The name of Wedgwood is probably associated first and foremost in popular estimation with the jasper ware which has indeed added the phrase "Wedgwood blue" to the vocabulary of fashion. But far more significant alike from the esthetic and from the industrial point of view is the cream-colored ware to which by the royal patronage bestowed in 1763 Wedgwood was enabled to give the name of Queensware. Wedgwood was not the inventor of this kind of ware; he merely adopted and improved a body which owed its origin to a predecessor, probably Astbury, who first produced a white-bodied earthenware by a mixture of calcined flint with white Devon clay. But Wedgwood by his employment of this body for table wares of refined and efficient shape secured for them an esteem almost equal to that in which porcelain was held.

In two of our illustrations we have examples of Wedgwood's table wares in their simplest form. In these decoration as such is almost entirely absent. The pieces depend for their attractiveness on the clean simplicity of their lines, arising out of a studied attention to the efficiency for their purpose as jam pot, mustard pot, or what not. The extremely good quality of their material contributes to the effect they produce of elegance and refinement. A large part of Wedgwood's output of table wares shows this austere simplicity of character. Relief decoration carefully placed so as not to interfere with efficiency in use is sometimes introduced, either by molding, or by the application of festoons or figures produced by pressing clay into small



WEDGWOOD embossed Queensware. Decoration classic and the ground work in famous "Wedgwood blue."

mood in which to approach the problem of supplying in these still further advanced times of today appliances for the needs of life which shall not leave altogether out of reckoning the claims of the spirit.

Wedgwood was the great innovator, and he was an innovator of insight and good sense. He saw his opportunity in the rapid rise in the standard of living shown in new ideas of comfort and health which was a feature of his time. Pottery could be made to minister

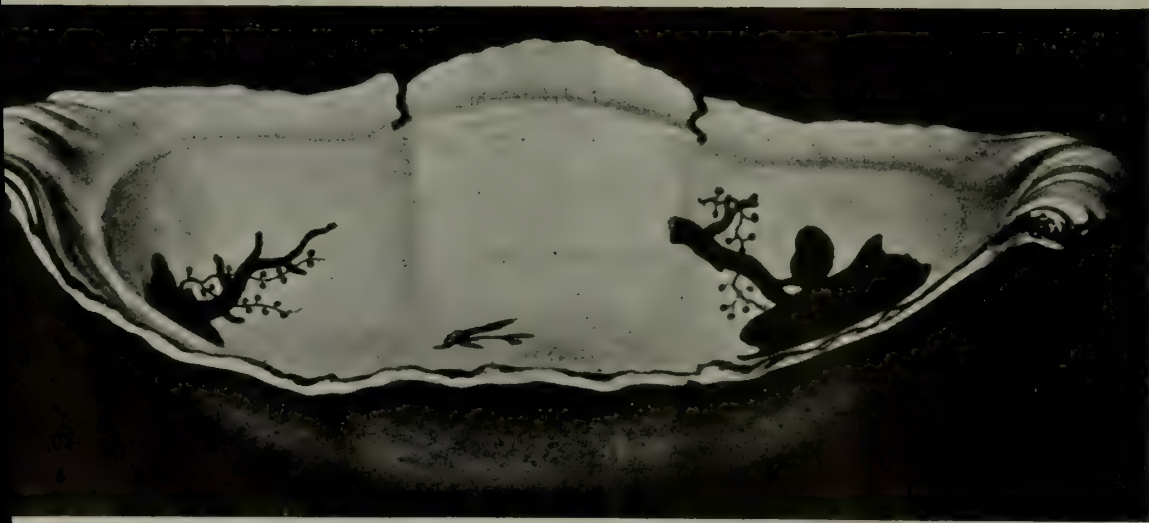
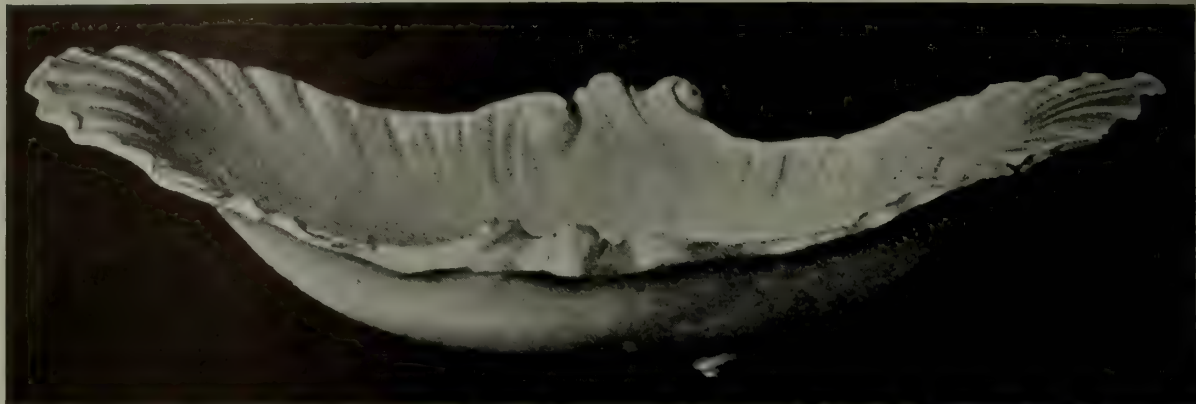




ds and separately stuck on to the face of the piece, the method familiar to the blue jasper ware with its white relief.

Painting in over-glaze enamels was a method of decorating earthenware which had been practised by William Littler and other Staffordshire potters before Wedgwood's time in emulation of the colored porcelain which had won such great favor with the public. Early examples of cream-colored ware sometimes have painted decoration, but it is not always easy to say whether these come from Wedgwood's workshop or were made by other potters in Staffordshire or perhaps in Yorkshire. Such pieces as the teapots with their honest and sometimes artless designs have a certain attractiveness and may be heartily recommended; it has to be remembered that they were made for country markets and were not intended to be taken seriously as works of art.

When Wedgwood had established his reputation as a manufacturer of wares for the use of the higher ranks of society, he employed designers to supply patterns for painting in the fashionable neoclassical style of the day, and such pat-



terns are admirably suited to the shapes, in themselves admirable, to which they are applied.

Transfer-printing was another method employed by Wedgwood, a method suited to the needs of the day for multiple production. In earlier times he sent his wares to Liverpool for printing there at the works of Sadler and Green, but at a later stage transfer-printing was done extensively in his own factory at Etruria, as it is to the present day. This method has to be judged on its merits. One of our illustrations is a shell-molded dish from a dinner-service with decoration inspired by certain favorite painted designs on Marseilles faïence, of shells and seaweeds printed in black and washed over with green enamel. As usual on Wedgwood's wares of this class, the prints are used with admirable judgment in their distribution over the surface.

Just as we are going to press news has come to us that Josiah Wedgwood & Sons, Ltd., are leaving their old home in Etruria, England, which was built in 1769. For some time past they have been limited in space for the increased volume of work and now they have found three hundred and eighty acres in the beautiful country of Barlaston. There they will not only establish the new factory but there will be two villages for the workers. The same handiwork will be employed throughout the new establishment and the same process of manufacture. A specialty of which the Wedgwood people are very proud this season is the new Alpine Pink china. It is some time since anything from the old Etruria factory has made such a sensation in design and color as this modern Wedgwood pottery.

A SMALL shell-shaped tray in cream glaze.—A Wedgwood teapot with a floral design in natural tone.—Dish with transfer printing in black.—Two teapots of Staffordshire and Yorkshire. These five designs are among the simpler pieces which were made for what in those days would have been called "mass production."





IF you are looking for modern furniture and want a slight variation from the established order, you might find just the thing at the galleries of the Charak company. The commode shown above is really news in the modern world.



IF your adventures into the furniture galleries of New York take you through the spacious rooms of Wood & Hogan you will probably discover among their many treasures a mahogany sideboard with an oval Adam mirror and crystal candelabra.

## FURNITURE BUYING AS A FINE ART

BY CLARE OGDEN DAVIS

IT is important to face the fact that shopping has become the major indoor sport of the majority of American women. This has come about because we are cut off from our source of supplies by our present way of living. We can't exchange butter and eggs for a pie crust table or hand woven linen for a Georgian secretaire. We have got to find and buy every last thing for making our homes, our very lives, comfortable and aesthetic, and the bridge today from the home to the source of supplies is Shopping; for every phase of civilized living we must shop. We shop for the hospital in which the baby is born, for the baby's

layette, for the trousseau, the school where the children are educated, and above all for the home; from the kitchen to the drawing room we are seekers of comfort and those things that bring us peace and pleasure. Then, if we must shop all our lives, why not do it intelligently. If shopping is the means today to delightful living why not make it a pleasure in itself? The word should no longer be associated with a jest for men and a nervous breakdown for women . . . all because we have not made a fine art of shopping.

Who does not remember those terrible excursions in crowded elevators, through

swarms of nervous, exhausted fellow shoppers, the final reaching of "the seventh floor," and there the dreary stretch of furniture and accoutrements, long lines of closely packed chairs, tables, desks, couches—in a glaring light—the salesman who thinks only of selling and knows little of the stock he is to sell. And here, from this wasteland of inharmonious, unrelated wood and metal a woman is supposed to create a home that will be a lasting pleasure to herself and friends.

And then on a golden day when the words home, furniture, Christmas gifts had become anathema to me, I met a





TABLE desk may be one of the things that you have been searching for and here it is in the Brunovan series, arranged against an open window with flowers and a bookcase. Just the place to write letters.



THIS picture gives one an impression of the scope and charm of a room in Manor House where you may sit and rest before the fireplace and select just the piece of furniture you want yourself or as a Christmas gift for a friend.

end to whom I complained of the situation bitterly and she said, "you are approaching the whole subject of shopping from the wrong angle. There are many places in New York where one can shop one should. There are fine furniture series, and many of them, where you are welcome at any hour and for many years, where rooms are arranged after the manner say of a Georgian reception room or a French eighteenth century drawing room." In these spacious rooms there are open fires and huge armchairs where you rest and observe. And if you wish to walk about from room to room

and make your choice of purchases as you go, you will find in one gallery a room with the walls of a dining room completely fitted with oak paneling brought from England and a table set; or if you want Christmas presents for a library, in another room you will find just the secretaire, English or French, or the desk made from an old spinet or a library table ready for use with magazines and ash trays and books, and in all of these spacious and richly arranged rooms you will find a host or a hostess, courteous and intelligent, with time to spend on your problems and with knowl-

edge to solve them.

My friend gave me a list of names and addresses of the galleries, somewhat centered around Madison Avenue above the Grand Central Station in New York, and in these fine showrooms, one after another, I found the surprise of my life — vistas of beautifully arranged space each one thought out in detail, the mirror, the open fireplace, the welcoming

PERHAPS you are looking for French reproductions with all the luxury and beautiful color of an original, and as you wander through the many showrooms at Jacques Bodart you suddenly come across this French sofa placed against a brilliant screen.

THE vogue for early Georgian furniture is still very widespread and there is probably no place in New York where you can spend an hour or so looking at fine examples of this period better than at Trevor Hodges beautiful showrooms. One of his rare groups is a mahogany desk with a drum table and a red and gilt mirror on the wall.





flowers. Every room an inspiration and satisfaction, at once elegant and impressive like the feeling you have if you chance to go early to a dinner party and find the room just as the hostess had planned it in its perfection but quietly waiting for the guests. I spent several days in these galleries doing my most refined Christmas shopping, and I found during my leisurely pilgrimage from room to room some of the finest antique models and the most perfect replicas of good furniture that I have ever seen here or abroad. I had been looking for a drum table and I found it in one of the most reposeful and perfectly furnished Georgian rooms, and the pie crust table that I wanted for Aunt Sally's Christmas appeared before my delighted eyes in front of an Elizabethan fireplace. The identical piece that I had looked for for years.

I spent a whole hour in an old English room and the connoisseur (it would be sacrilege to call him a salesman) not only gave me the history of the pieces that I bought but brought the prints on the walls, the andirons and fire screens into the picture until he had created for me the perfect background for the room I had dreamed of. This man was, if you

please, a walking encyclopedia though never pedantic. He arranged things in groups for me, he placed the chair that I liked best in just the right position by a sun-lit window. He suggested rugs and curtains until I realized that I had never before known the happiness of intelligent shopping.

I had always wanted a pine-paneled room, not just pine boards waxed, but a soft-toned, mellowed background for furniture and pictures for my early American room and I found that, too. It had once been the delight of an English Tudor cottage. In the different galleries there were several rooms done in oak, some in the magnificent Elizabethan manner for old banquet halls, others in the square panels for smaller rooms. And I heard the story of these rooms and somehow the whole scheme of home-making took on a fresh meaning for me.

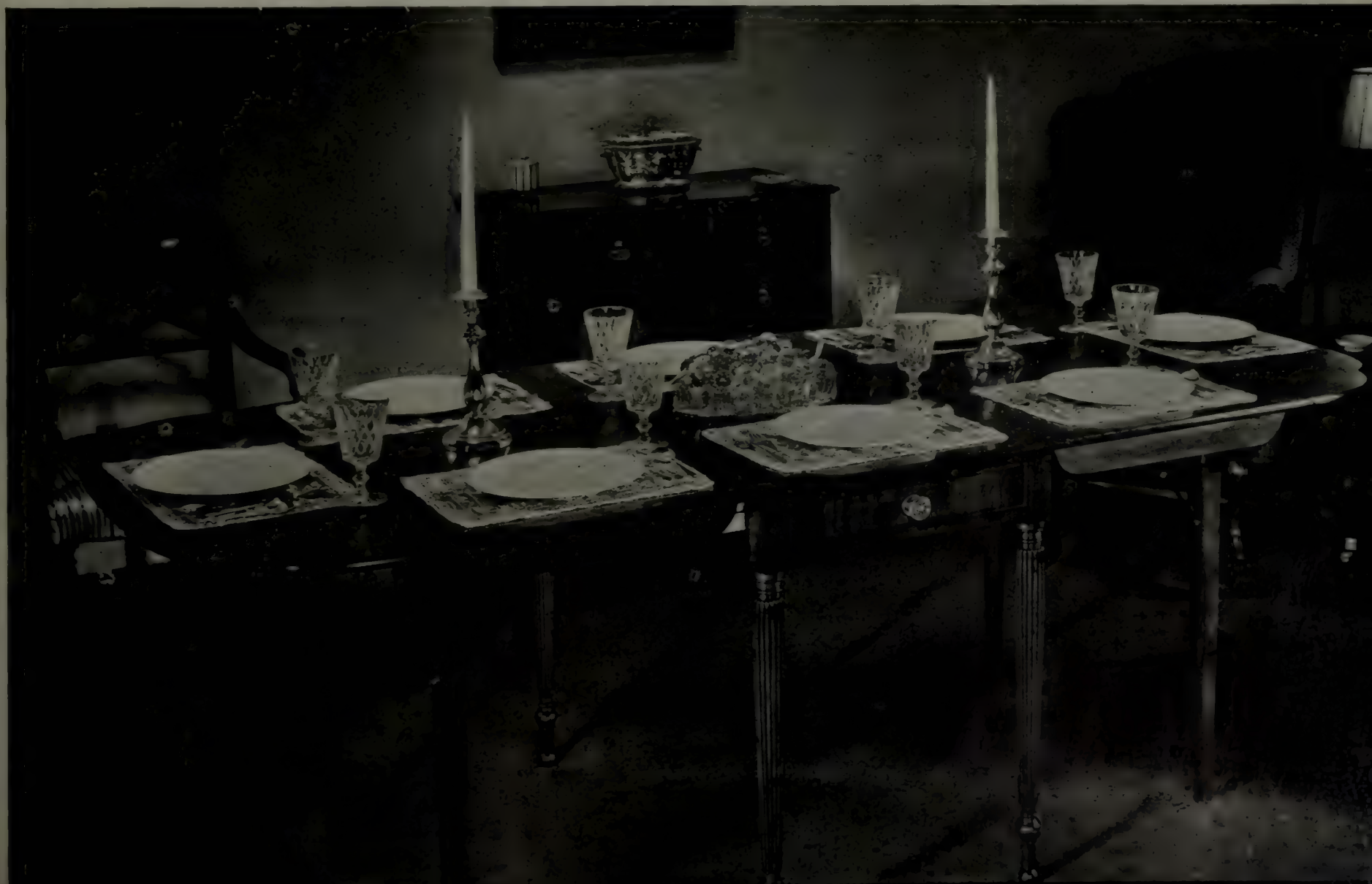
"You go to a great deal of trouble," I said, impressed.

"You wouldn't buy a roomful of furniture you expect to be heirlooms for your children's children as you would a leg of lamb for dinner?" he admonished me. "Besides, furniture must be harmonious. No good decorator demands that everything in every room shall be



PERHAPS you are looking for a fine bit of reproduction as a gift to a friend or to reestablish the beauty of your own home and good luck takes you to the charmingly arranged rooms of Cassard Romano and here you find a Louis XV secretaire in walnut and a chair to match. Both show unusual craftsmanship.

HOW often when you are looking for furniture for your dining room do you chance upon a beautifully arranged room with a set table and all the environment in perfect harmony? This you will find in one of the galleries at Old Colony including an exceptional Sheraton table and Heppelwhite chair.





of the same period, but a chair should certainly not fight with a table, nor a highboy sneer at a lowboy."

"We feel," he continued, "that a beautifully furnished home is an asset in the development of American youth, an investment of lasting beauty in the psychic income of a family, and that its influence can last for generations—as can the furniture!"

"Do people often want to know the histories of these pieces?"

He nodded. "We have one piece that we're quite proud of, though we won't wear that the story is true."

"Please don't be so ethical," I complained. "Once upon a time—go on."

He showed it to me—a magnificent serpentine chest of mellowed mahogany, with the crest of George III imbedded in the edge of each of the drawers.

"We know where this came from, and some of George III's furniture is known to have been in that house. And really, the thing we are proud of is the chest itself. Serpentine chests are hard to find. There are many bow-front chests—a dozen good ones of fine mahogany and genuine antiques may be picked up for one fine serpentine."

I progressed on my voyage of discovery. I found a place with fine imported modern furniture. It was pretty humiliating to me. I have always turned up my long nose at Modern. I didn't like the square corners, the lack of grace. To me, "functional" furniture belongs in an office, but not in a drawing room.

I take it all back for this Modern. Such delicacy, such charm, such line! And such cabinetwork! A table of Mexican mahogany inlaid in African mahogany, as modern as Mr. Whalen's Fair, but as graceful as a swallow's flight.

That table, and some commodes in the same establishment, are sure to become heirlooms. In the Twenty-first Century, when these pieces are one hundred years old and genuine antiques, I think the names of their makers will be as honored as are Chippendale, Sheraton and Company.

In another establishment which has only the finest French antique furniture, was shown a bedroom which should have belonged to the Empress Josephine. Even the walls were in harmony. The room had been assembled to show to a man who wanted to buy one for his wife's Christmas present.

"I think I must have been pretty stupid in the past to be ignorant of these marvelous places," I said to another of the fraternity.

"Not at all," he reassured me. "Many people do not know about our methods. We are actually wholesale furniture dealers, and we do not sell unless the furniture is to be billed through a decorator or an architect. But there are few buyers who are not acquainted with at least one person in these professions."

He told me how these treasure chests of furniture came about. The *dei ex machina* were the high-powered sales manager and American mass production to meet the sales managers' demands.

Twenty-five years ago, fine furniture was to be found in the best department stores. Population increases and the spread of prosperity before 1929 caused the big stores to enlarge their furniture departments. The sales managers had to worry about the overhead, the turnover. Antique chests costing seven hundred dollars, for example, did not move rapidly. The day when a big merchant ran his establishment on the general lines of old general store began to pass. Salesmen, with salaries based on total sales, became what the trade calls "ticket-readers," interested mainly in their total volumes at the end of the week.

Fine furniture almost ceased to sell at all. Soon there was almost no place where good pieces might be had except through a few decorators. Not many of these had showrooms.

Top salesmen who had devoted their lives to a study and knowledge of exquisite antiques began to realize that they were doing nothing they wanted to do. They wanted to sell beauty. They still do.

Men who still owned fine furniture or who were still importing it had their stocks stored in dusty lofts and dingy warehouses. If a decorator desired a fine Chippendale table, or wanted to let a client choose between three or four honestly antique chests or dining tables, there was actually no place where the pieces might be seen in the proper settings.

So first one, then another of the furniture dealers began to move their stocks from dusty lofts into handsome suites. On their floors today you will find the finest lot of fine furniture the world affords, unless it be in London. They are actually interested in the sale to right people; they worry about one piece as sincerely as they do the furnishings of an entire house.

Because they know their best sales come through decorators and architects, that is, the sales of such size that they can continue to get furniture of this

quality in any kind of quantity, they remain faithful to their wholesale code. It is, if you are still skeptical, good business for them to do that.

The head of one firm put that case to me thus:

"A great many crimes have been committed in the name of interior decoration by incompetents, yes. But the recognized and established decorators are artists and entitled to professional respect. Nine out of ten are more interested in creating a beautiful and suitable room or house, and in making it suit the client than they are in fees. I know what I am talking about. You can't live around fine furniture and fabrics and keep thinking of nothing but money.

"But don't forget the decorators. They are an ever present help in time of buying difficulties. It is an excellent idea to invite them to come with you on the shopping tour for your home. They know so much about furniture design, color harmonies, fabrics and rugs and unusual odds and ends that they will lessen the tedium of shopping and with their true eye for economy will be helpful along practical lines. Of course if your favorite decorator is not in New York you have only to relay your problems to her or to him on your return home, relating just what you have seen, what you think important and just what you want to buy and let the decorator make out an order for you which will receive immediate attention from any of the wholesale houses. We have found from long experience that this is the best way for us to manage our business and in the end it pleases the decorators and it pleases our customers.

"I think we have made it plain that we are delighted to have people come here, spend any amount of time, visit all the rooms of our galleries and talk with our sales people at length. We believe this is the pleasant, competent, intelligent way to shop for your home and we hope you agree with us.

It is reassuring to know that governments rise and fall, wars are fought and empires come crashing down, that great men or those who ape greatness crumble alike to dust under a slab in a cathedral or a tomb, and still beauty and fine things endure within the four walls of brave folks' houses. And in an uncertain and sometimes terrifying world today, people still think of laying up treasures for posterity.

So I went to a shop for a pie crust table and I brought home a golden apple from the tree of knowledge.





A PAIR of beaker shaped vases of eggshell porcelain with famille-rose decoration in peony and magnolia motif. Height about eleven inches. From Yamanaka.

SATIN bells, red and white, from Prince Matchabelli's. The flat clappers are filled with Duchess of York sachet. Hang them on the tree or send them as a present.

AN ornamental standard for a mantel the top of a bookshelf is of old French bronze in dull gold. The entire standard is developed in a leaf motif. The top curves down and with long chains holds suspended two glass jars for vines and flowers. The jars are deep and will hold much water so that the ivy may be constantly refreshed. This piece is very original and very attractive. From Betty Harrison's shop.

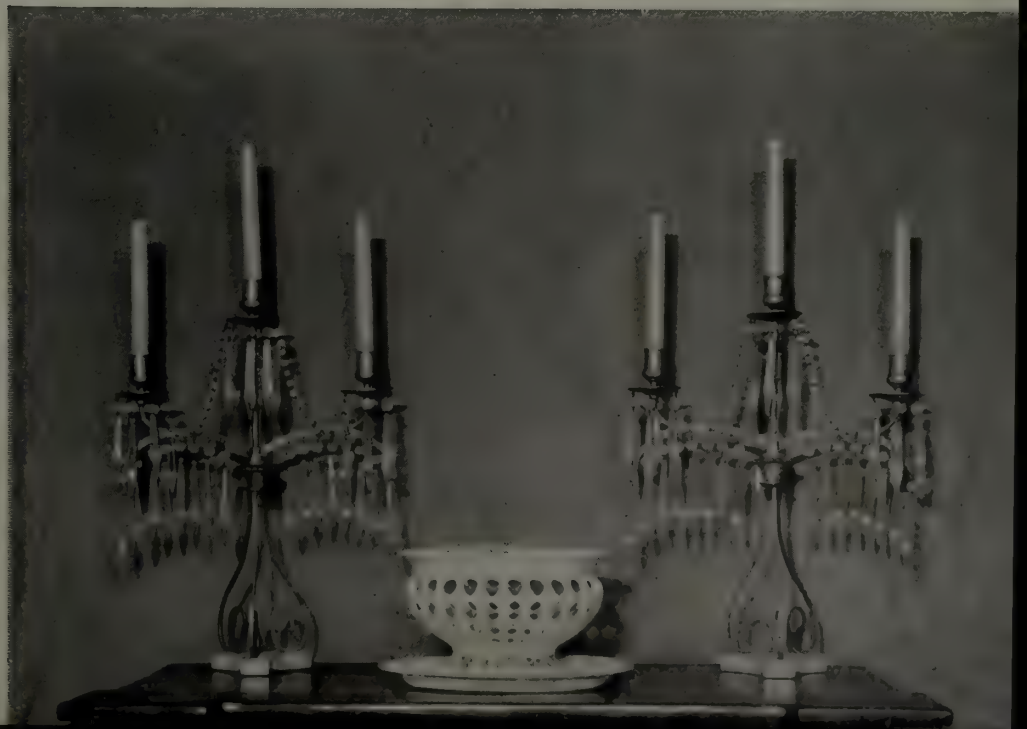
## HOPPING AGAINST TIME—THESE IDEAS WILL HELP YOU

THIS handwrought silver martini pitcher with chased grape design is one of the last pieces designed by Arthur Stone. It may be used for cocktails, fruit or punch, as the case demands, and it is extremely ornamental besides. Height eleven and one-half inches. From the Society of Arts and Crafts.



A RARE piece of Chinese stone sculpture is a gift from the shop of Nelson B. Hussey. The figure is a seated Bodhisatva of the 6th Century, A.D. Mr. Hussey is a student of Chinese art and this rare piece was brought from Peiping. As a piece of decoration on the mantel or desk nothing could exceed its dignity and beauty.

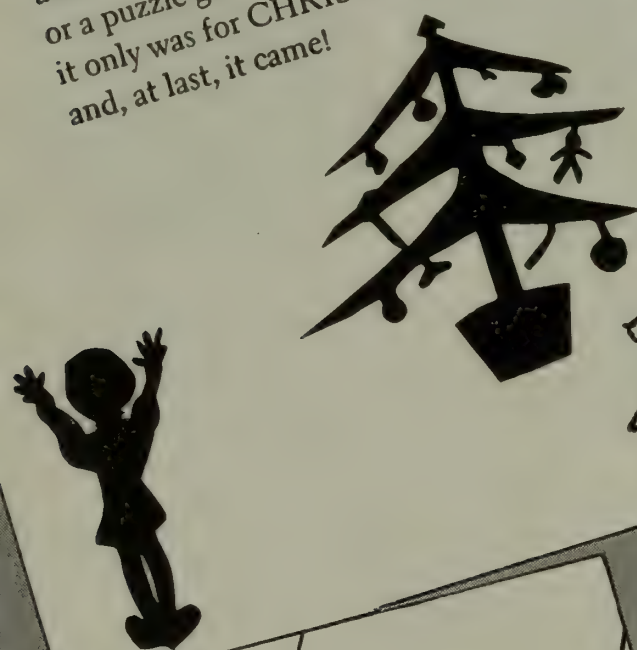
A GROUP of eighteenth century ornaments would make an especially distinguished present. The pair of candelabra is of old brass with crystal drops and three lights. The stand is gracefully twisted brass resting on a marble pedestal. Between the candelabra is an old Wedgwood bowl and a matching tray. This is of Queensware in spite of the fact that it is richly glazed. The three pieces have been placed by A. R. Nesle in a charming arrangement on a rosewood table.





## LAST IT CAME

I thought about a little wish  
by myself,  
and it wasn't for the cookies  
on the pantry shelf,  
and it wasn't for an orange  
or a candy cane  
or permission to draw pictures  
on the window-pane,  
and it wasn't for a paint box  
or a puzzle game . . .  
it only was for CHRISTMAS,  
and, at last, it came!

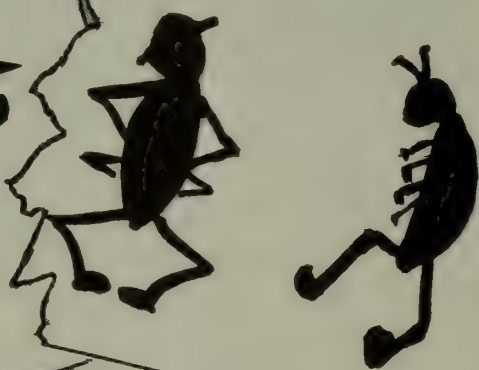


## WHEN IT SNOWS

When it snows and blows  
do you ever wonder  
about bugs and things  
that get hidden under?

Perhaps they can dig  
and tunnel around  
as well in the snow  
as they can in the ground.

You'd think they would freeze,  
but they must be tough . . .  
because in the spring  
they seem spry enough.



## WINTER BIRD

If you were a bird—  
and a Christmas tree  
stood near the pane  
for the world to see—  
what would you think  
when the wind was shrill  
and not even a crumb  
on the window sill!



## Christmas Time, INSIDE A LITTLE HOUSE

SEVERAL years ago Aileen Fisher wrote a book of whimsical verse for children (and grown-ups) called "The Coffee Pot Face" which was widely acclaimed. The poems were so naive and fresh in spirit and the illustrations so companionable that the scene, without in any way derivative, is a direct heritage from Robert Louis Stevenson and A. A. Milne. The verses had the spontaneity and unpredictable spirit of childhood, which is so wise and unscrutable and yet so simple.

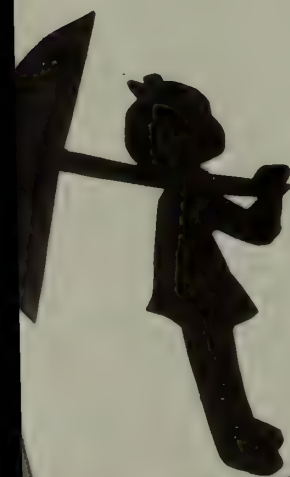
ARTS AND DECORATION is privileged to print in this Christmas number a selection of whimsies from Mrs. Fisher's new book of verse, to be ready this season, entitled "Inside A Little House." These verses have the same quality and charm that characterize the earlier verses, and their reading should add to the holiday spirit, which is so much a part of the Yuletide festival.

Mrs. Fisher, it is pertinent to note, was born in northern Michigan where summers are very short and winters are very cold and she lived in the country and loved it, walking two miles to school winter mornings through snowdrifts. "These were the days" she says, "of sleds and sleighs, when one rode in a cutter with a green plush seat, when my brother and I picked potato bugs at a penny a hundred. We swam in the river in an old swimming hole and we had to find the cow every night." As she grew up, her life became more sophisticated, with work at the University of Chicago and the University of Missouri and later she was made Director of the Women's National Journalistic Register, in Chicago. "Inside A Little House" is to be published by Robert M. McBride &

## RAIN

How does  
the rain  
have the sense  
to know

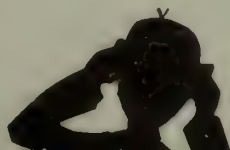
Winter  
is here,  
and it's time  
to snow?



## MEN LIKE FATHER

Hair grows mostly  
on heads of ladies,  
and not so closely  
on small new babies,

And men, like Father,  
when bald and older,  
have less bother . . .  
but must get colder.





## DESSERTS

Mother likes chestnuts,  
round roasted chestnuts.

Dudu likes chocolates,  
Father likes a peach.

Beth is fond of doughnuts,  
cherries and cocoanuts,

Leslie likes jelly rolls—

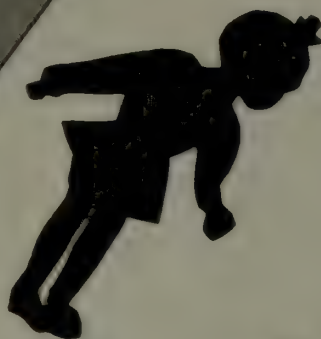
I  
like  
some of each!



BURLINGAME  
PUBLIC LIBRARY  
Burlingame, Cal.

## PARTIES

When I have a party  
my mother declares  
I MUST ask the children  
who asked me to theirs,  
and that always means  
I have to ask some  
who seem much too little  
for me to have come.



## PUPPY

My puppy eats  
a hard old bone  
as if it were  
an ice-cream cone!



## CANDY TOWN

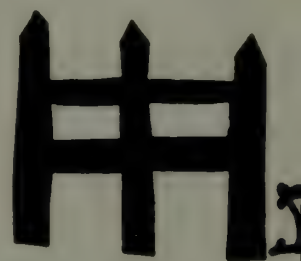
I dreamed I lived in a Candy Town  
where sidewalks were gum drops, up and down,  
and rivers were made of lemonade  
and lollipop trees gave purple shade  
and the ground was chocolate brown.

And I dreamed that the lamp-posts on the street  
were licorice sticks that I could eat,  
and houses were fixed with caramel bricks  
or logs sawed off of peppermint sticks  
and even the roofs were sweet.

And I dreamed a gingerbread boy, at noon,  
came to feed me fudge from a candy spoon  
and a mammoth slice of orange ice  
and ice-cream cones that were fat and nice . . .  
oh, WHY,  
did I have to wake up so soon?

## FAR PASTURES

The wind is in the poplar  
the poplar's in the yard,  
the yard dips to the river  
where the river stands gu  
the river cuts the valley,  
the valley meets the sky  
but I stay in the garden:  
I have to . . . that's why.



## A LITTLE HOUSE LIKE MINE

Nancy's house is very large  
behind its high brick wall—  
I wonder if I'll ever get  
a chance to see it all.

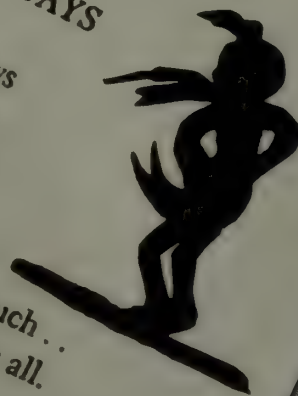
And I wonder if the people  
in a house so high and fine  
ever want to look inside  
a little house like mine. . . .



## DAYS

Sunny days  
runny days  
summertime  
or fall . . .  
it really  
doesn't matter much . . .  
because I like them all.

Snowy days  
blowy days  
wintertime  
or spring:  
I think ANY  
kind of days  
are nice . . . as anything!





# THE ANCESTRY OF THE

By GEORGE P. BANKART



A FRENCH fireplace of the 18th Century, showing beautiful firebacks and a very elaborate overmantel with mirror and painting.



ELIZABETHAN fireplace. The fitting of the fireplace here is unusually beautiful with wrought-iron andirons, shovel, poker, etc. The background of the oak-paneled room also adds to the beauty of the scheme.



A VERY modern fireplace by Donald Deskey. This was carefully planned to fit in the reconstructed wall and is an interesting part of the decoration both in color and in texture.



# CHRISTMAS FIREPLACE



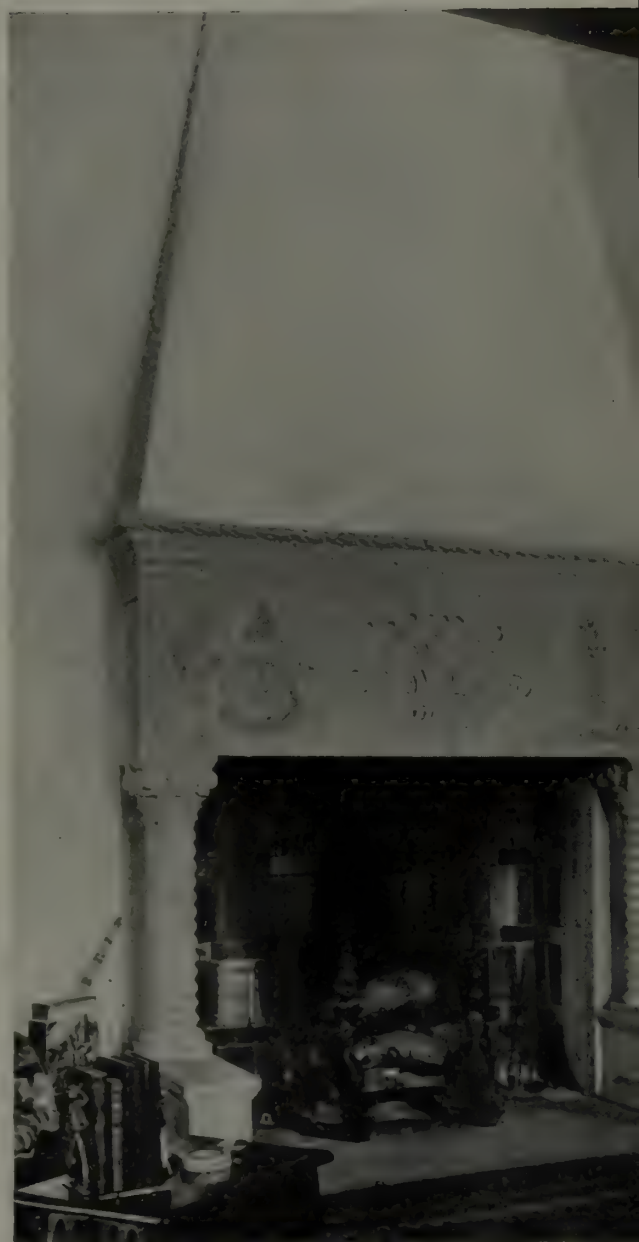
**C**ENTRAL hearth with coupled andirons in the Great Hall at Penshurst Place, Kent, showing the first attempt of an open fireplace in England. The fire in the earliest days was the central feature of the chimneyless room.

*Today inevitably Christmas suggests the fireplace; the place where presents are banked up in colorful heaps, in front of which the stockings are hung, and about which there is a century-old memory of Santa Claus and Christmas carols and the perfect festival of the year for children. Because of this association of the yuletide with the fireplace, it has seemed to us especially interesting and timely to present in the magazine the history of the old fireplaces and of the types that are taking their place today. Some of the modern ones seem smart, but not so romantic or so essential to Santa Claus.—EDITORIAL NOTE.*

**I**N the English home, be it mansion, farmhouse, cottage or inn, the fire and fireplace have always been the heart center of home life. Around the fire hearth the family circle gathered. From the earliest stages of civilization no spot

has been more venerated in association and in memory. To appreciate the home fire fully is to visualize when it came into being and how it developed. When the country was abundant with forest, before coal was known, when windows were unglazed and only shuttered against tempest and vile weather, the fire was at first the central feature of the room—usually the great hall—around which all gathered. From this raised central hearth the wood smoke ascended through the open lantern in the roof or perhaps partially escaped through the unglazed window openings. Very few of these central hearths are now extant, but one is still to be seen in England in the great hall at Penshurst, Kent, with its coupled “andirons” and billet bar. In the olden days when these hearths were in general use, life was mainly spent outdoor. Circumstances then afforded little comfort as we now know the word.

This primitive form of central heating with its fumes and inconveniences continued until the reign of Henry VII.



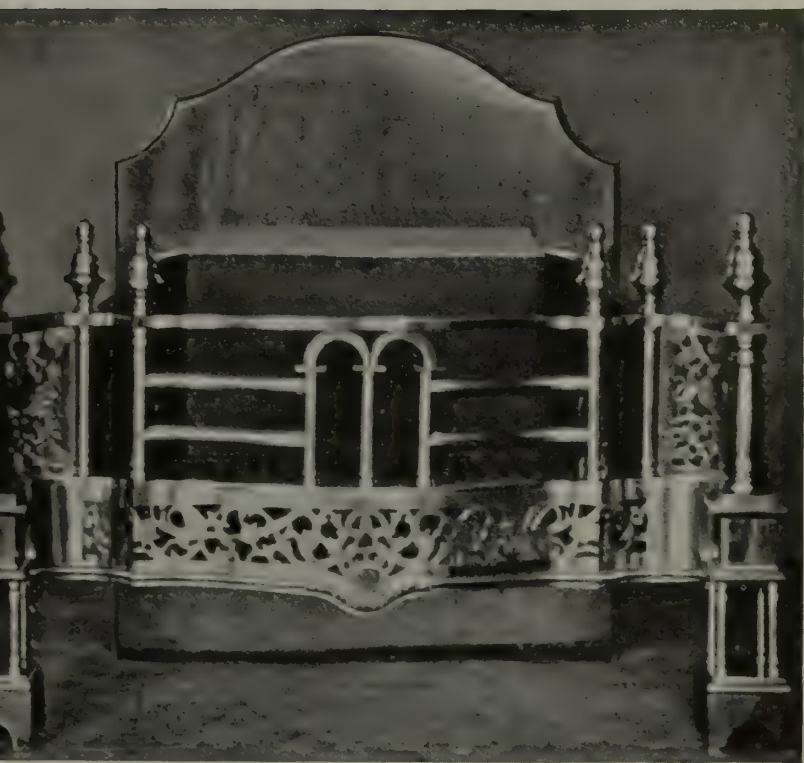
**A** MODERN fireplace in the living room of a home in Beverly Hills. This type of fireplace with its stone-hooded opening followed the open central hearth.

After a lapse of time one of the walls of a room would be recessed and a vent to the open air put in a flue a few feet above the stone-hooded opening which would allow the smoke from the hearth below to escape through the wall. These recesses were extensive enough to hold and burn great billets of wood, the only available fuel, which were laid across a pair of “andirons” or “andyornes” of blacksmith forged iron, to raise the wood billets above the hearth and thus

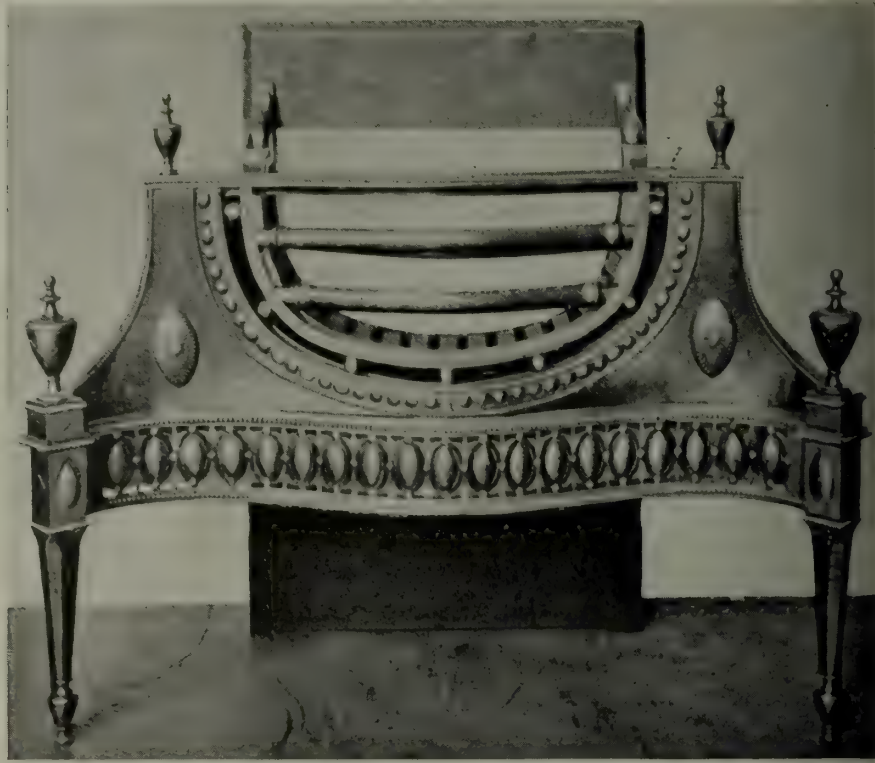
**I**NSET fireplace in a residence in Los Angeles. One of the very modern designs that combine wall and fireplace as one feature.







A FIREGRATE of the most elegant Queen Anne design.



A CLASSIC grate fashionable in England in the 18th Century designed by the brothers Adam.

very primitive way to promote com-  
ion.

those days flues were mainly used only  
the admission of air. Later on chim-  
recesses became deeper and wider,  
ney flues became longer, bigger and  
mouthed; the "chimney-corner" or  
e" then came into being, with its  
low, adzed oak beam, its raised  
h and blacksmith-made "andirons,"  
redogs across which blazed the great  
billets. The chimney corner  
ly had a brick oven with an iron  
a chimney bar, a stock pot, hanger  
an iron crane adjustable to any po-

sition or level, a spit-jack, turn-spit or  
cradle-spit, gridirons, toaster, and rush  
light-holders which dimly illumined the  
long dark hours that passed pleasantly  
enough with song or story and beer. On  
either side of the recess were seats shel-  
tered from draughts by high-backed  
settles of elm or oak. Against the back  
wall, to protect it from the heat, was  
placed a fire-back of cast iron. Along  
the beam overhead (in the room) rested  
the cooking utensils, usefully and beau-  
tifully shaped and often chased—the  
pride of the good home-wife. On the  
wall of the room above the beam would

CAST-IRON firedogs. Four varieties of the  
15th and 17th Centuries.



A VERY severe firegrate of the period of  
George II, evidently planned to sit out in  
the room like the movable firegrates of the  
Victorian time.

be a rack for spits. Later this was used  
for guns. From a nail on the wall of  
the recess would hang the bellows for  
kindling into new life in the early morn-  
ing the embers of accumulated wood or  
peat ashes, to which would be added new  
fuel. Such was the common fireplace  
up to the end of the sixteenth century.

Of the various kinds of cooking uten-  
sils and fireplace accessories in vogue in  
these bygone times there are some in-





**A**N extremely interesting presentation of Adam chimney with Adam firegrate. The design is in pure classical Adam style and the firegrate in perfect harmony.

interesting examples in the Victoria and Albert Museum, London, and a group of them is illustrated. In it will be seen andirons or firedogs of different forms, the tall examples in the center, with cup terminals, being English seventeenth century work and the shorter pair of eighteenth century. In the same group are shown four gridirons of the eighteenth century, the two nearest the grate-front being Italian and the others English. Within the grate-fronts is a Scottish toaster and below it a cradle-spit, both eighteenth century. So long as billets or branches of wood were used for fuel, the andiron was necessary to the hearth fire, whether in the withdrawing rooms of the nobility or in the humble kitchen apartment of the people. Fifteenth century andirons of forged iron sometimes had ram's head terminals to the shafts, as in Vicar's Close at Wells, Somerset. Not many examples of Medieval workmanship now remain. And-

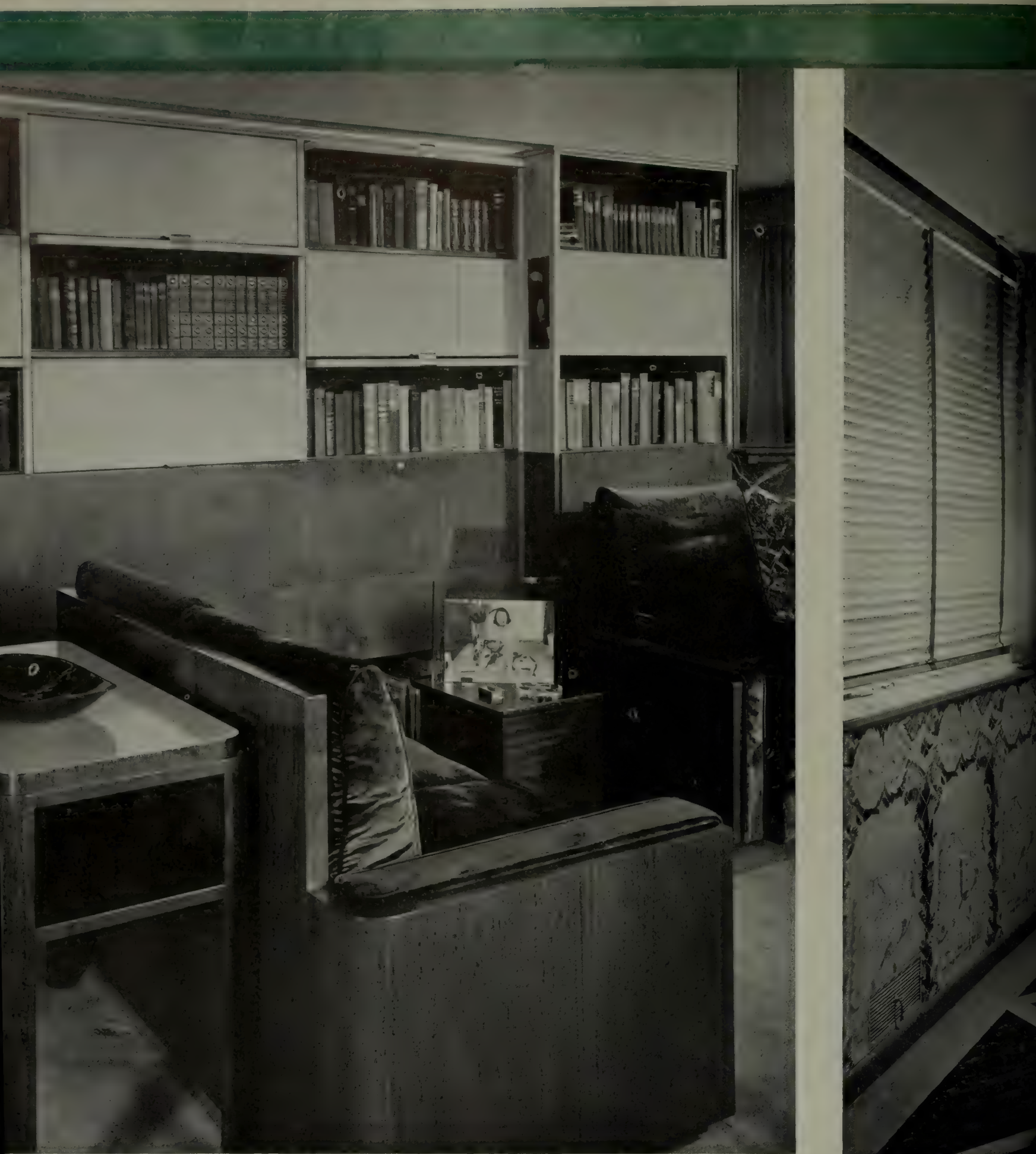
irons, according to Medieval manuscripts, have straddle legs with standards terminating in a crook-like scroll of forged iron. This form of terminal gave place to a cup-shaped top with a saucer rim, as in the example mentioned above. The introduction of gunpowder

caused a gradual abandonment of the armorer's craft, but it developed that of the founder in the manufacture of cannon. In the early sixteenth century iron foundries were established in Sussex. Cast iron then became usual for firedogs and firebacks. Foundry work became an important industry when Gothic gave way to Renaissance. Firedogs in particular show clearly the interfusion of these two periods. Cast-iron firedogs with arched base, column, caryatid or figure standard and shield at the intersection of standard and billet are perhaps best known. Designs were often repeated because models had to be made for molding them in the sand. Four examples of sixteenth and seventeenth century manufacture are shown in one of our illustrations. Cast iron, however, was felt to be too common a material for the wealthy homes of the sixteenth and seventeenth centuries. Haddon Hall contains firedogs of bronze in baluster form, also of brass perforated or enameled in apple green and white fillings. Some had figures of silver on iron bases cased with silver; these were often imported from France or Italy. At South Kensington there are ornate pairs made of blue, green and white enamel work on brass. Firebacks of cast iron were first rectangular in shape; the earliest were made from a sand bed, into which fleurs-de-lys, roses, compasses, cord or any other "patterns" that might be handy for pressing in the sand for decoration were used, sometimes even the hand of the molder. These loose, interchangeable stamps usually indicate early examples, but (Continued on page 46)



**A**RARE design of a Chinese Chippendale firegrate, evidently planned during the period of Chippendale's great admiration for all Chinese designs.





Photographs by Rotan

THIS new modern house near Washington, D. C., was designed and decorated by Eugene Schoen. It is the home of Mr. and Mrs. Morris Cafritz and is a remarkably explicit showing of what Mr. Cafritz is accomplishing today. We were fortunate enough to secure from him pictures of the library, breakfast room and powder room, which are so characteristic of the work of this distinguished decorator. The library is perhaps the most unique room in the house with its inset book shelves so arranged that a mathematical scheme of coloration is developed on the wall when certain of the doors are left open as shown in the photograph above. The number of books on the many shelves give a distinctive color scheme to the walls. The design of the library is one of utmost luxury and comfort. It is a triumph in the wise and practical stream-lined modern effect which Eugene Schoen, more than any other decorator, has been instrumental in introducing in the modern home today.

THE library in the residence of Mr. and Mrs. Morris Cafritz, in Georgetown. The furniture is of sucupria wood covered in deep wine and purple velvet, the all-over carpet is a beige Mohawk. A series of cabinets of sucupria wood, along the lower wall, hold etchings, paintings and valuable books, also a built-in concealed bar and magazine rack. An interesting series of parchment-covered book sections cover the upper walls. Strip lights above the bookcases illuminate the book titles or the parchment doors when the sections are closed.

THE breakfast room, center photograph, is papered in tones of brown, orange and black on a cream background. The draperies of green silk and the white and blue rubber tiled floor provide a pleasant background for white tables and chairs covered in apple green leather. A sun lamp in the ceiling provides ultra-violet rays and an air-conditioning system distributes temperature-regulated air throughout the house.



# DISTINGUISHED ROOMS OF THE MONTH



THE walls of the powder room, shown at the right, are covered with gray and plum colored satin and large dressing mirrors reach from floor to ceiling. Vanities and reflectors are built into recesses. The carpet is mulberry, and gray satin-covered furniture emphasizes the soft coloring of this unusual room.



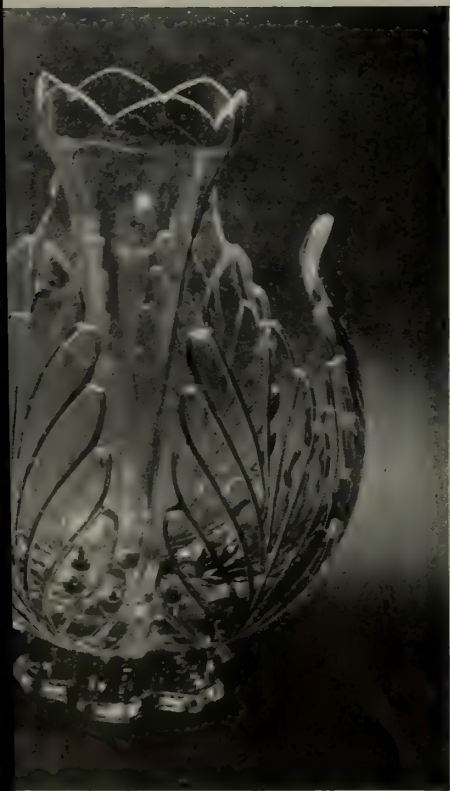


# HARMING LITTLE GIFTS YOU WOULD LIKE TO HAVE

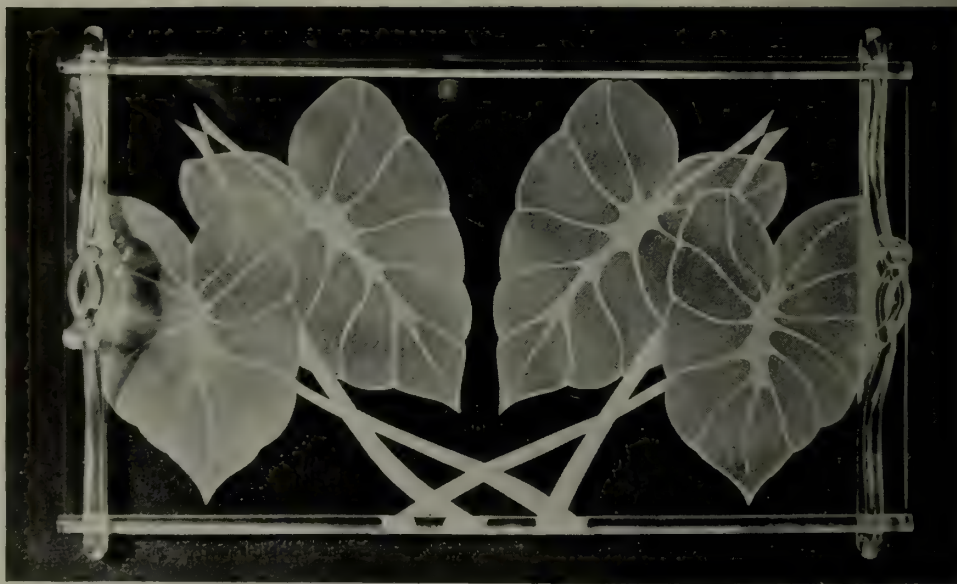


A NEW Gebelein tea service. The design was originated by George C. Gebelein. These pieces are hand-finished throughout and the round body of the teapot is raised from the flat surface and hammered over the anvil stake by the primitive methods of silversmiths of those days. Courtesy of the Brooklyn Museum.

SOME finely carved wooden field ducks. The grain of the wood takes on an impressionistic likeness of feathers, and the simplicity of line and the charm of movement brings these pieces into the field of art. They are about eight inches high and are from Hammacher & Schlemmer.

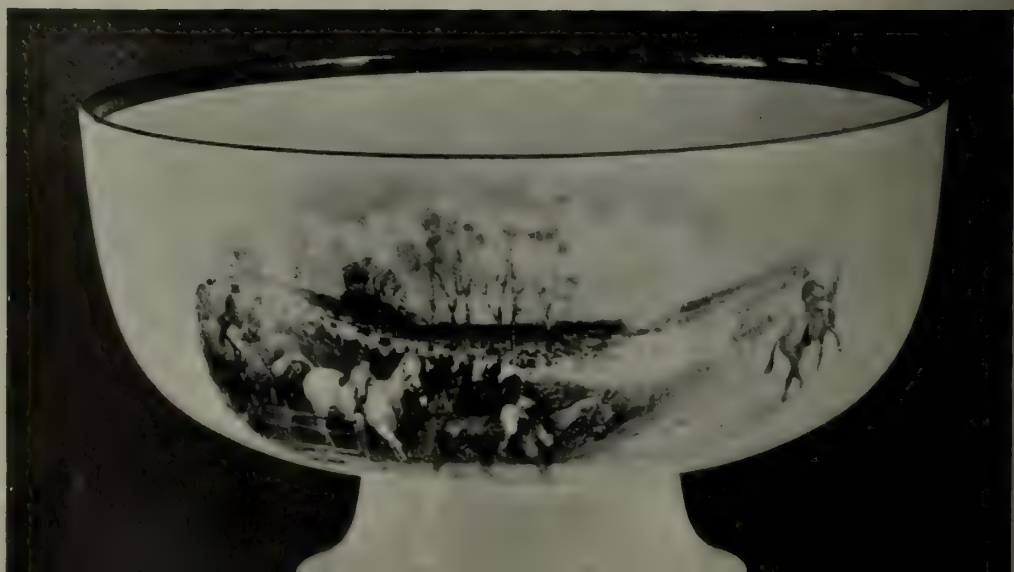


HERE is an old French flower holder of cut glass decorated with long petals springing from the bottom of the jar and vanishing into the neck. The cut-glass bottle is held safely by petals that spring up from the pedestal at the bottom. The pedestal and the brass handles are held together with brass nuts and bolts. The neck of the bottle widens at the top and is finished off by a margin having a series of curves. From the Betty Harris shop.



12" x 24" decorative tray sent to us by Carole Ltd. It is clear crystal light leaf design worked out surface. The handles are kable crystalite. The tray ly extremely useful but has form and grace in design oration.

THIS Emlin Spode bowl at the right is finished with an oak border, top and bottom and decorated with a dashing bit of painting from an English hunt scene. The painter, Lionel Edwards, has reproduced "Off to Draw" at the Pytchley Hunt. Copeland and Thompson have presented the scene adequately in their fine china.





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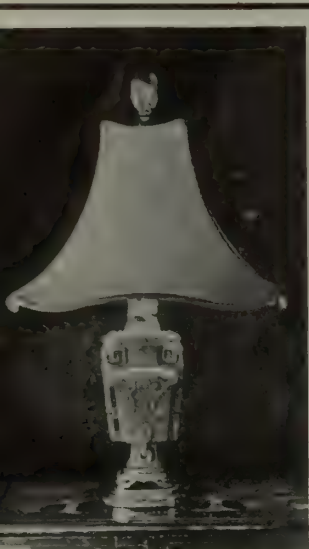
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## Antiques for the Home

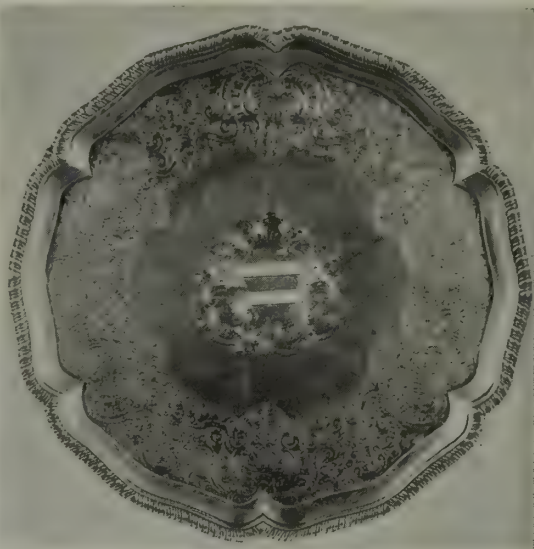
by ARTHUR H. TORREY

THERE are certain kinds of businesses that nearly everyone with any interest in cultural or decorative subjects dreams of entering at one time or another. One of these is selling books; another is dealing in antiquities. If you're good at either one—in other words, if you have a flair for your material—you become an "institution" and that is a pleasant, comfortable, entertaining thing to be. If you sell books, innumerable people will high-hat the bigger formal-



THE hall clock's simple mahogany case in this group from the *St. James Galleries* is in fine condition and a splendid example of the late 18th century clock-maker's art.

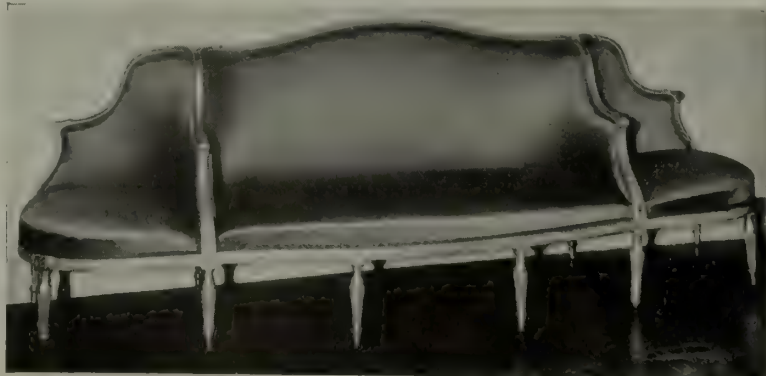
ized stores to come and talk books with you; even if they will sometimes buy. If you are an antique dealer, something of the same sort happens. There's a wedding present to give—Tiffany's won't do—so it's natural to run around to Henriette Newman's for instance, to poke around in her immense stock of helter-skelter glass and bric-a-brac for the exactly right, unusual gift that the young bride won't exchange or hide out of sight either.



FOUR shell feet, in harmony with the shell motif on the surface chasing, hold up the rare tray from S. Wyler, Inc. The heavy gadroon edge is especially fine.

it even if Webster didn't think of it) and discovery are close kin. Columbus browsed over the Atlantic looking for India and discovered something he hadn't thought of. The same thing happens when you amble among Mrs. Newman's shelves of glass, of which a few examples are illustrated. The amberine Sandwich pitcher at the lower left is my own favorite, a plump little piece with nice simplicity of line

AN unusual sofa from Miss Gheen, Inc., showing the typical Adam classic, or Greek, motifs carved on the wooden frame and then gilded.



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## Antiques for the Home



**A**N interesting middle eighteenth century game table of solid wood with carved grooves for candle holders in each corner and recesses for gaming pieces. From Alice Baldwin Beer.

have furniture. This particular table came direct from a private house in Spain—whether as a result of discovery or just browsing is not known.

The habit of giving exhibitions is not as general among antique dealers as among art galleries, for reasons that are more or less obvious. Once in a while they do, however, and these occasions are usually noteworthy. During the first weeks of November Miss Beer held an exhibit of antique copper and beads collected by Ruth Tanner Velissartos, the daughter of an American admiral and the wife of a prominent Greek importer. Last spring Mrs. Cornelius J. Sullivan and Miss Beer collaborated on a Spanish textile exhibition held at Mrs. Sullivan's galleries.



**W**ITHIN the mahogany English architect's table from Mrs. Cornelius J. Sullivan may be found the little ink wells with their original pewter tops. The feet and drawer handles are of brass.

and decoration.

Browsing works both ways. Dealers themselves find their material by much the same method. How else would Alice Baldwin Beer bring together in one place such an assortment of antique European silks, French embroideries, English chintzes, French toiles—all varieties of rare, unusual, and queer textiles. She found a rare 17th century Indo-Portuguese bedspread, some interesting Spanish homespun, quantities of fine linen pieces in every conceivable size and shape.

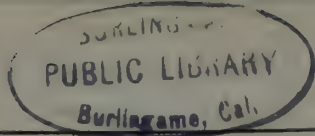
In the photograph from this studio you see a multi-colored French toile as a background for an old Spanish version of an English gaming table. Though Miss Beer is known best for her textile collection, she does



**I**N the top row are two early Sandwich glass whale oil lamps flanking a ruby and clear vase with brass mounting and marble and brass base. A Horn of Plenty sugar bowl is in the middle bottom. All from Henriette Newman.

Such exhibitions often may serve to introduce the potent delights of antiquities-hunting to many who have been strangers to it.

This year Mrs. Sullivan's gallery has been done over and dressed up. She and Lois Shaw, Inc., now have the whole fifth floor at 460 Park Avenue, with a really magnificent display of 18th century French and English furniture, old English and Irish silver and china, and, of course, old and modern paintings and lithographs. Mrs. Bayard Dominick is president of the new firm of Lois Shaw, Inc., (Continued on page 44)



English Eighteenth Century  
Furniture and Porcelain

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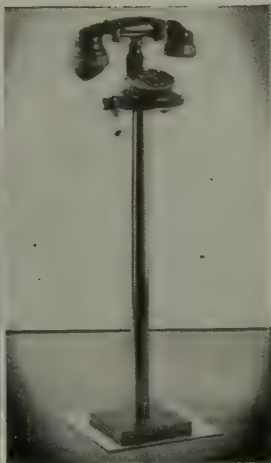
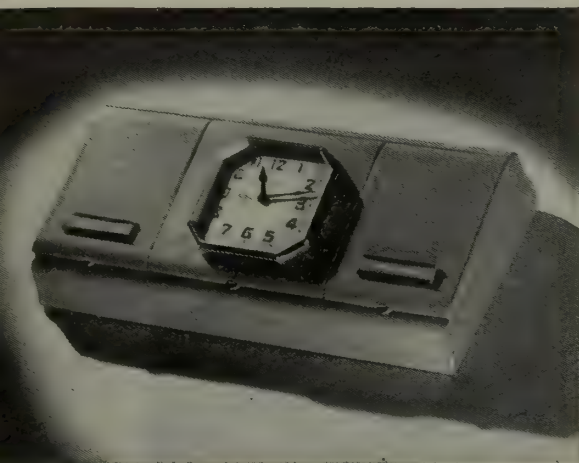
460 Park Ave., N. Y. C.

Associated with  
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\* \* \*

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**ROYAL PHONE STAND** for bedside, office or hall. Can be toted about with ease. As shown, in chromium with walnut. 21½" high, \$9.75. Specially painted in any desired color . . . \$2.25 additional.



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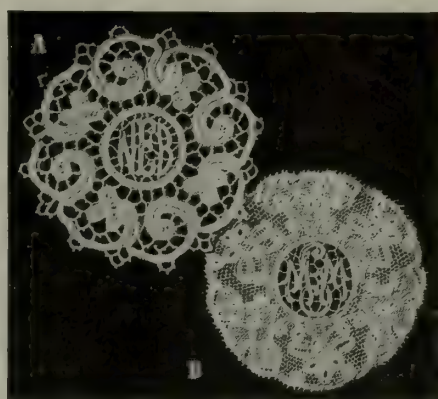
## SANDFORT INC.

An unusual and very attractive gift suggestion is the Mirrored Slipper Chair illustrated. As shown in Taffeta \$126.00. In your own fabric \$87.00. Other interesting gift objects of original design are now on view at our gallery.



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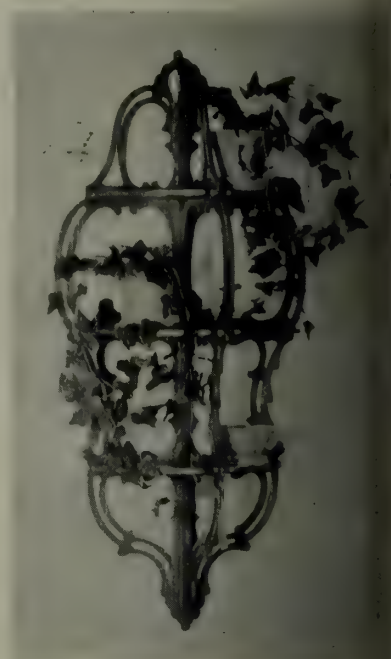
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## TALKING SHOP

THE fad for growing ivy in houses does not seem to have lessened in popularity. As winter approaches and there are fewer growing flowers and more expensive ones, there are all sorts of interesting devices to be seen in the shops for the holding or the growing of ivy. One is a series of jars placed on shelves, the growing ivy making a decorative pattern on the wall. Palmer & Embury Mfg. Co., 222 East 46th Street.



THIS humidifier is called the "Healthifier" and may be had in any one of three designs. It may be utilized as a combination end table and bookshelf or just as an extra table for decorative pieces. The units are attractively designed and all the air conditioning mechanism is completely concealed. The Healthifier maintains a comfortably balanced humidity and continued circulation of air by constantly drawing out dry, impure air from the room and washing it with clean water. From the Lion Manufacturing Company.



A SILVER sandwich plate which would make a delightful Christmas present for any grown member of the family. It is nine inches in diameter; a fine piece of craftsmanship with its pattern of delicate piercings. Of course this size and model could also be used for cake, biscuit, etc. The Alvin Corp., 17 Maiden Lane.





## TALKING SHOP



A COVERED platter for a small roast, chops or a small steak. The design is very simple and the proportions quite beautiful. The only ornamentation is the silver fish at the center top of the lid and the craftsmanship of this decoration at once announces the piece as from Georg Jensen, 667 Fifth Avenue.



ANOTHER Christmas present for the school girl or the debutante, or even the debutante's mother. It is the Literpact—no larger than an ordinary compact but it harbors loose powder and a thumb action lighter as well. Of course initials should be engraved on the top. The lighter sells for \$8.50 and is made by Ronson Products, Inc., 347 Fifth Avenue.



HERE we have a Christmas present or a wedding present, or the bride-to-be may just buy it for herself. The group is a reproduction of silver trencher, saltseller and pepper casters made in England and copied from Queen Anne originals. A set of four saltsellers would be \$90.00; a set of four pepper casters, \$50.00 and a set of four spoons \$8.00. From Peter Guille, Ltd., 630 Fifth Avenue.



THIS cock vase is apparently so-named because the cock's head forms a handle at the base of the jar. This one is free blown, clear, fluted crystal. Beautiful for small flowers or ferns, it is seven inches high and \$4.50. S. S. Reynolds, 208 Newbury Street, Boston, Mass.

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## WEDGWOOD



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BONE CHINA OF EXQUISITE DESIGN

THIS simple semi-classical design in delicate turquoise and green is typical of the skillful handicraft of enamelling on famous Wedgwood Bone China.

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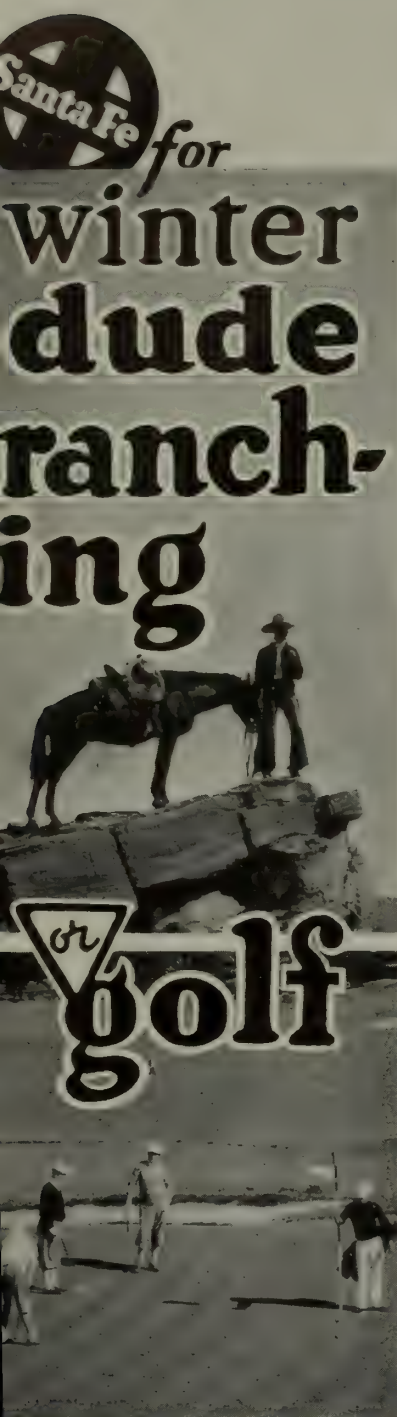
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WEDGWOOD





● Again comes that jolly planning-time for all those fortunate folks who annually can leave dreary winter's cold behind, and head for the sunny ranches and resorts of the Far Southwest.

Out in that tremendously big country lies the sunniest section in all these United States. Normally clear sunshine floods its mountains, foothills, valleys and desert oases eight winter days in ten.

It's an outdoor land, for let-down and play, whether you choose the crisp sparkling days and keen nights roundabout Old Santa Fé, N. Mex., or the mellow desert warmth of Southern Arizona or California.

● This winter, Santa Fe's fleet of trains, including the world's greatest array of superb new streamlined equipment, presents exceptionally swift and comfortable service, for luxury and economy travel alike, to Old Santa Fé, Grand Canyon, Phoenix, Wickenburg, Palm Springs, Arrowhead Springs and all southern California.

● Santa Fe representatives will gladly provide Southwestern ranch and resort information, and help in trip planning.

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OLDEN GATE EXPOSITION OPENS  
4 SAN FRANCISCO FEB. 18, 1939

## ANTIQUES FOR THE HOME (Continued from page 41)

with Mrs. James F. Shaw, vice-president.

The architect's table shown comes from these galleries, and is a fine example of the distinguished objects the antique-lover will find there. The top adjusts at an angle or "levitates," so to speak, straight up, with the perfect ease concomitant with perfect cabinet work. Top end drawers and lower side ones open, and are filled with multi-shaped compartments for architects' materials and instruments.

The pair of English silver waiters, one of which is shown here, which S. Wyler, Inc., have in their Madison Avenue shop, were made in London in 1811 by John Crouch. The maker's marks are clear on the backs. Finding trays of this kind in pairs is a feat of discovery. These at Wyler's are unusually heavy, too—with 256 ounces to the pair, though 190 ounces is the customary weight. They bear the arms of the Mainwaring family of Cheshire, England, with the motto, "Devant si je puis," a cry with a ring of cool assurance. More recently, these waiters have been in the Whitelaw Reid Collection. Wyler's say that as an additional note of interest the chasing is contemporary rather than added later, as was the custom on plain pieces when the full fashion of chasing came in.

Poking our way back a few years among English antiques we find a late eighteenth century group from the St. James Galleries. The tall clock ("grandfather clock" may likely be an Americanism) bears on the upper dial the name of Matthew Dutton, London. Dutton was admitted to the Clock Makers Company in 1779 and became a Master of the Clock Makers about 1800. If this is not too rare an example of his work, old Dutton well deserved his honors.

The Sheraton sofa table, made to go behind a sofa to hold a lamp or lamps, is of a light brown wood, called, so the St. James Galleries say, libra wood. Instead of lamps, it is shown here with two amusing twisted wood candlesticks. Above it the two paintings on glass, framed together, are of the Rt. Hon. William Pitt, and of the Most Noble John Manners, Marquis of Granby, Commander-in-Chief of British Forces in Germany and Lt. Gen. of Ordnance and Colonel of the Royal Regiment of the Horse Guards.

Discovery definitely gets somewhere with the last piece shown. This sofa from Miss Gheen's is a brand new one to me, though it was built in the 18th century

in the Adam style. Miss Gheen calls it, unofficially, a conversation piece. Actually, it is a sofa with two chairs added to the ends, the cushion corners rounded. But it's no makeshift. The careful cabinet work, the easily flowing lines, the sense of unity achieved which overcomes the first shock of surprise, prove that it was a considered creation.

Since the photograph was taken, the sofa has been re-covered with lampas—a kind of damask—having appropriate Empire-like motifs in big cream figures with touches of blue against a rose background.

## UNDER COVER BY MARTIN KAMIN

GOYA: A Biography. By Charles Poore. Illustrated. 293 pages. New York: Charles Scribner's Sons.

Goya appeared upon the European scene when the art of painting was to all appearances a dead thing. The painters of that period were putting brush to canvas with the effect of an old woman rouging her cheeks and varnishing her fingernails in an effort to give a look of life to a body more than half in the grave. Moving about in a lethargic stupor they reflected neither the life around them nor anything recognizably human but were content to father academic bastards which might have been created in a vacuum.

Goya, with his strong dramatic instinct, with his lusty realism and the mordant vigor of his satire tore off the veil of fake classicism which was slowly suffocating the creative impulse, and injected the breath of life into an exhausted art. His lightning flashed everywhere and with a staggering stuttering sort of drawing he revealed the life of his time. Few painters have hesitated less to use the lash upon the vices and deformities of their time than he. Few painters have caught—as he caught—in the glimpse of flesh through a torn stocking, the line of an arm chastely gloved in gray, in the wondering eyes of children through which can be seen their undefined thought, in a dislocated jawbone, a moist mouth or the voluptuous line of a woman's leg, the wonder and the mystery of life.

Goya was born in Aragon in 1746. He lived long and strenuously. And

he died in Bordeaux, an exile, in 1828. "He lived in an epoch of revolution and reaction," says Mr. Poore, "and he dramatized the crucial confrontations that still shake civilization." It is this that makes him an important artist in any period and this contemporaneousness was never more heavily underlined than at the present time. "The Disasters of War" might have been etched this year instead of a hundred years and more ago. Could anyone look at his generals with their butcher-like faces, at his royal family gallery with its collection of faces twisted with fear—made hideous by furtive orgies—distorted with the centuries-old accumulation of stupidity, bigotry and pride, and not know how he would paint the rulers of the world today, and their henchmen? What could he not have done with a small black mustache over a cruel mouth, or an umbrella tightly clutched under one arm?

## CHRISTMAS EVE IN THE LAND OF MAKE-BELIEVE

(Continued from page 11)

the \$500 reward just in time to make his Christmas a riot of happiness.

Likewise during Christmas week, my marionettes have always done their little antics on a large Broadway stage and Christmas day is their very busiest time. Also, alas, for me there always seems to be a call for a quick repair job on one or many of them.

At least, however, toward the small hours of Christmas morning, my tasks are finished. The marionettes stand awaiting their cues, the tiger crouches resplendent in his new stripes, the papier maché Santa Claus grins behind a new set of whiskers, the pageant set glows beneath a realistic star of Bethlehem—and all is in readiness for the advent of Christmas.

So I say to my creations and they to me—MERRY CHRISTMAS!

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of March 3, 1933, of "Arts & Decoration," published monthly, except July, at East Stroudsburg, Pa., for October 1, 1938, State of New York, N. Y., County of New York, N. Y.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. C. Turner, who, having been duly sworn according to law, deposes and says that she is the Secretary of "Arts & Decoration" and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, McBride, Andrews & Co., Inc., 116 East 16th St., New York, N. Y.; Editor, Mary Fanton Roberts, 116 East 16th St., New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is McBride Andrews & Co., Inc., 116 East 16th St., New York, N. Y.; Robert M. McBride, 116 East 16th St., New York, N. Y.; Barrett Andrews, 116 East 16th St., New York, N. Y.; Blanche Gresham Giddens, 116 East 16th St., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

E. C. TURNER,  
Secretary.

Sworn to and subscribed before me this 1st day of October, 1938.  
(Seal) N. H. TEAZ,

Notary Public, Kings County No. 74.  
Cert. filed in New York County No. 168.  
(My commission expires March 30, 1940).



# Books for the Christmas Season

## A TRIP TO THE NEW YORK WORLD'S FAIR WITH BOBBY AND BETTY

by Grover Whalen  
as told to Elsie-Jean

Those indefatigable juvenile travelers are off on a new series of exciting adventures, and this time it is at the exciting "World of Tomorrow," in company with the President of the Fair. With many illustrations.

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## INSIDE A LITTLE HOUSE

by Aileen Fisher

Not since Robert Louis Stevenson and A. A. Milne has there been published a gayer and more delightful volume of verse for children (and grown-ups too). With many whimsical silhouettes by the author.

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A comprehensive guide to the winter sports areas within 400 miles of New York—telling you where to go, what to do and how to get there. Every form of winter sport is discussed.

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An unbiased analysis of the present administration—and a penetrating cross-section of the American scene. In his opinion, *Government, War and People* are today the three items of principal consideration, and these are the subjects of this thought-provoking book which will do much to clarify the confused thinking to which every American is exposed.

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"This delightfully written biography presents practically all there is to know about the life of one of the most expressive representatives of an era."—*New York Herald Tribune*.



## PURITAN CITY

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Salem, the nerve center of New England, through centuries of glory and change is the subject of this vital new book by the author of "Poor Splendid Wings."

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## DANCING AROUND THE WORLD

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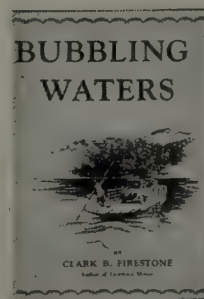


## BUBBLING WATERS

by Clark B. Firestone

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In all history there is no episode more romantic, incredible or more fantastic than the Crusades. Mr. Campbell's dramatic narrative "THE CRUSADES" is the most complete and compact history that has yet been compiled, for the reason that the author has approached his task with the fairness of mind to appreciate purity of motive."—*New York Sun*.

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116 E. 16 St. New York

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The thrilling record of American conquest, achievement and romance on the high seas through nearly four centuries of discovery, trade, war and empire-building, told in striking pictures and enthralling text. With 200 reproductions of historic prints and paintings.

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Introduction by Raymond Ditmars

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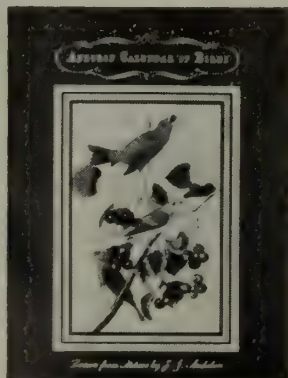
A weekly calendar of 52 pages; each page carries a superb photograph of England's countryside. Price \$1.50.

### Dickens Calendar

Six magnificent four-color sheets, reproduced from oil painting, by Thomas Fogarty picturing the scenes and characters of the most beloved author of the English-speaking peoples. Price \$.75

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New York

### THE BALLET IS NEWS

(Continued from page 18)

vidually there was wit and humor as well as delicious fantasy. Miss Bowman also danced *Giselle* with a great deal of charm and grace and Mordkin himself appeared in comedy parts with but little dancing and yet a memory of the old grace combined with a witty presentation of character.

Wonder has been expressed if New York and even the United States can support so many ballet companies—for there are many more than we have mentioned, and successful, too—and if the public interest will increase rapidly enough to furnish an adequate response to the splendid work that is being done by these organizations. Our people in America are often so unpredictable in their interest in music, drama and dancing that it is hard to prophesy what audiences the future will provide.

But the interest and enthusiasm of these groups of dancers is so personal and so intense that they do not stop to feel the pulse of the public; the producers may, but not the ballet workers. However, the groups of dancers, both the ballet, classic and ultra-modern, will continue to give their delightful presentations to music, even though the outcome remains on the knees of the gods where, of course, music and drama should always remain.

### CHRISTMAS EVE AT HOME

(Continued from page 9)

clear, the stars crisply bright in the dark blue sky. Sonja and I would go out on the porch to see if we could find one star brighter than the rest which might be the Star of Bethlehem. Far off from behind the hills came voices from church choirs. They were driving in sleighs from house to house singing carols, the sleigh bells mingling with the voices in the still air. At times the voices would be lost as they dipped into the valleys, again they rang out as they came up over the hills. The sleighs stopped for one or two carols before the houses of people unable to go out. They stopped in front of our house and . . . "It came upon a midnight clear, that glorious song of old from angels bending near the earth". . . Sonja and I stood bare-headed and silent, unconscious of the cold; as we turned to go in, I kept repeat-

### XMAS FIREPLACES

(Continued from page 35)

not always so, for this custom continued in use for long after models, specially made in one piece, were used. One piece models usually had a royal or other coat-of-arms, and were rectangular, with an arched center convenient for including the crown, coronet or peer's helm or crest. Dutch firebacks, copied in this country, were taller than their width, thinner cast, and had arched tops often with reclining dolphins.

The fire grate came with the introduction of sea-borne coal fuel, in the latter part of Elizabeth's reign. Wood was then forbidden for fuel. Among the early examples of coal fire baskets, cradles, or bar-grates, those at Haddon Hall, Derbyshire, are perhaps some of the earliest. At Aston Hall, Birmingham, there is a quaint hob fire-place, also an enclosed grate: both are of early date.

As coal became general, fire-baskets or "cradells" were made to hold and burn it in. At first the basket-cradle was carried on two forged iron bars which rested on the "dogs"; later it stood independently on the hearth. Andirons were sometimes retained as ornaments. Inigo Jones was responsible for an architectural type of fire-place. After the great fire of 1666, fireplaces of convenient size and accommodation for coal fires became general in London.

The eighteenth century showed a marked development in the design of fire-grates. An early form of basket-grate for burning coal, in the form of isolated fire baskets with short side supports continued to be made.

In Queen Anne's reign fire grates had pierced brass aprons

ing to myself . . . "And there was a multitude praising God saying, 'Glory to God in the highest and on earth peace, and good will to men'."

Now in the studio the candles are burning low and there is a smell of burnt spruce needles. One gift for each in the household is set aside for the stocking in the morning. We watch the dripping candles as they burn dangerously near the branch, and blow out each one until the last one is gone. Another Christmas Eve becomes a memory.

Early in the morning I am awakened by "Merry Christmas, Daddy!" and a day of Christmas joy begins.

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of floral or flowing design below the bowed horizontal bars with short supporting columns and bases. A fine example is illustrated from a private collection.

The brothers Adam applied the same type of design and ornament to basket and grate as to the rest of their work. The ornament of their hob grates is particularly suitable to cast-iron working because of its fineness and delicacy. A basket grate of Adam design at the Victoria and Albert Museum is illustrated, together with two fine fireplaces complete with grates from a private collection, a basket-grate of Chinese Chippendale design, and a grate of the George II period with scrolled feet as a support to the basket.

For small rooms, the hob grate was used. Some early examples suggest a French influence. Later examples are those mainly designed by the brothers Adam, made of cast iron with very delicately and beautifully modeled low relief ornament. A very characteristic late eighteenth century grate has a fire-basket with bowed or rounded bars, side panels and pierced apron (or basket-bottom), all enclosed in a flat surround ornamented with beaded lines, studs or discs, which were sometimes engraved. Fenders were

The construction of the fireplace opening by the substitution of fire-brick for the back and sides of the fire brought about another improvement which remains in use to this day.

Early Victorian firegrates were mostly of black iron. The delicately modeled ornament of the Adam period was replaced by coarse, vulgar, cast ornament. The ugly black, semi-circular headed register-grate was the type best known in the Victorian period.

It will be seen that throughout all these centuries evolution in the use of the fuel and the design of the fireplace and its accessories was quite a natural development which was controlled by conditions, circumstances and customs of living prevailing from time to time throughout the various periods. There was much overlapping of periods and styles of design, and for this reason it is sometimes difficult to date a fire-grate accurately. The mantel or chimney-piece became the altar screen in which the fire and fire-grate was set.

### EXOTIC CHINESE ART TREASURES

One of the most interesting exhibitions of Chinese art and decoration that has been seen in New York this winter is a collection made in China by Mr. Dario Shindell. From this collection was selected a group by ARTS & DECORATION for the December cover. The background for the picture shows a Ch'ien Lung Imperial Kossu fabric woven with gold thread. The temple frescoes at the sides are of the K'ang Hsi Dynasty, painted on plaster, and the spirited horses that stand in front of the fabric are of the T'ang Dynasty, in unglazed pottery.

The immense variety and richness of this collection would be impossible to express in our brief space; through the succession of galleries are seen Ming temple tiles in that beautiful green and yellow glaze seldom found out of China, Ch'ien Lung screens delicately embroidered with birds and flowers, and rare carved ruby glass plates, these things combined harmoniously with French painted furniture. In another gallery is a beautiful low Ch'ien Lung screen in ten sections and a rare undraped figure of the goddess Kwanyin, also embroidered flower panels on black gauze dating back to the K'ang Hsi period.

Mr. Shindell has gathered together these exotic pieces in his travels through China. Some of the rare T'ang and Ming porcelains were acquired during episodes of old-time romance. He happened to be in Peking during the bombardment, the only guest left in the Grand Hotel, and there he stayed rather than leave unguarded his precious collection. His Chinese jewelry is exceedingly beautiful—bracelets and brooches of bright spun gold set with pearls and blue kingfisher feathers, and rare pieces of jade in magical gold borders. This exhibition is a great opportunity for homemakers to observe how well these Chinese pieces combine with eighteenth century furniture, French and American and English, and with the rarest of the Oriental rugs, even sometimes with the finest of the new ones. Mr. Shindell has made his arrangement of furniture and Chinese decoration so thoughtfully and so harmoniously that the galleries become a lesson in interior decoration. The Exhibition may be seen at 45 West 57th Street, New York.

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